ELEMENTS OF HINDU ICONOGRAPHY.

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HINDU ICONOGRAPHY

BY

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To

HIS HIGHNESS SIR RAMAVARMA,

Sri Padmanabhadasa, Vanchipala, Kulasekhara Kiritapati,
Manney Sultan Maharaja Raja Ramaraja Bahadur,
Shamsher Jang, G C.S.I., G.C.I.E.,

MAHARAJA OF TRAVANCORE,

Member of the Royal Asiatic Society, London,
Fellow of the Geographical Society, London,
Fellow of the Madras University, Officer de L'Instruction Publique.

By

HIS HIGHNESS'S HUMBLE SERVANT

THE AUTHOR.

PREFACE.

In bringing out the Second Volume of the Elements of Hindu Iconography, the author earnestly trusts that it will meet with the same favourable reception that was uniformly accorded to the first volume both by *savants* and the Press, for which he begs to take this opportunity of tendering his heart-felt thanks. No pains have of course been spared to make the present publication as informing and interesting as is possible in the case of the abstruse subject of Iconography. Though the illustrations appearing in the present volume are by no means inadequate for the main purpose of the work, yet they are not so full and exhaustive as in the first, and a word of explanation in that connection may not be out of place. To the great regret of the author, the liberal pecuniary help offered for the preparation and publication of the first volume has been, owing to the somewhat straitened finances of the Travancore State at present, withheld from him on the present

occasion and he has, in consequence, not been able to embody as many illustrations as he had intended personally to gather for the purpose from various parts of India with a view to present to the public a series representative of the varied sculpture of the different parts of this country. But the Travancore Durbar have, in gracious consideration of the trouble and labour involved in the preparation of the present volume, been pleased to permit its publication by the author himself, for which he begs to offer his respectful and grateful thanks to the Dewan, Mr. Dewan Bahadur M. Kṛishṇa Nāir, B.A., B.L

Mention may here be made of a few points worthy of notice in the book. In the Introduction is given a collective description of all the peculiarities of the tenets and observances of some of the Śaiva sects of which the general public has hitherto been practically ignorant, and of certain other cults that have died out without a trace. The nature of *Linga* worship has been examined critically in the light of original texts gathered from such important sources as the Śaivāgamas, Śaiva philosophical treatises, Purāṇas and Itihāsas, and with reference to the extant sculpture of all ages of this symbol of worship, and the matter has been thoroughly discussed and, what

the author ventures to claim to be, an impartial conclusion arrived at. In the body of the book, several matters, which will be seen to be quite new even to the informed Hindu, have been dealt with ; to cite an instance, everybody knows that Śiva begged for food with the broken skull of Brahmā as an expiation for the sin of having cut off one of Brahmā's heads, but it is doubtful if it is known why this curious sort of penance should have been resorted to by Śiva to get rid of His sin. Again, it has been found possible with the help of the knowledge derived from a close study of the bulk of the science of *Nāṭya-Śāstra* together with commentaries thereon to elaborate and treat fully the manifold dances of Śiva, though only eight or nine modes are described in the *āgamic* and other works. The reader will, it is hoped, come across many other instances of fresh information being furnished on matters that have remained more or less obscure hitherto.

The author cannot be too thankful to the Proprietors of the Law Printing House for the extraordinary care and trouble they have bestowed upon the printing and general get up of the books and for their readiness in coming forward and generously offering their timely help but for which the volume could not have been brought out. The

author cannot also omit to express his sense of gratitude to Dr. A. K. Ānandakumāraswāmi, M.A., D. Sc., for the ready and willing permission granted to him for reproducing the valuable article on the dance of Śiva, contributed some time ago to the *Siddhānta-Dīpikā* by the learned Doctor. He has also very great pleasure in recording here his high appreciation of the help cheerfully rendered by his Paṇḍit Mr. V. Śrīnivāsa Śāstri, Smṛitiviśārada, but for whose untiring industry and intelligent collaboration this work could not have been brought to a successful completion so soon. Messrs. Longhurst, Stoney, Kay and Beardsell, have been so very kind as to assist the author with photographs of images in their respective collections and to accord their gracious permission to reproduce them: to these gentlemen, the author offers his grateful thanks.

For reasons which need not be explained here, it was not possible for the author personally to supervise the printing of the work throughout so as to ensure the presentation of an absolutely correct text; he had therefore to entrust the task to the printers themselves. In spite of the care and trouble ungrudgingly bestowed by them in the midst of their multifarious duties, a number of errors have unavoidably crept in. Though such of

them as have been subsequently noticed are noted in the errata list, it is likely many more have escaped detection, for which the author craves the indulgence of his readers.

MADRAS,
January 1916. THE AUTHOR.

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* T.S.A. Trivandram School of Arts, A.S.M. Archæological Survey of Madras, A.S My. Archæological Survey of Mysore; A S. Bo. Archæological Survey of Bombay, A.S.I. Archæological Survey of India, I M. India Museum and A.S.U P. Archæological Survey of United Provinces. The photographs and drawings which are not followed by any of the abbreviations given above belong to the author's collection.

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LIST OE ILLUSTRATIONS.

IV

ERRATA.

Page	Line	For	Read
5	5	... was ..	were
9	8	. Śrīkaṇṭha-Śivā- ... chârya	Śrikānthā-Śivā-chārya
9	12	... gamatvat ...	gamatvât
17	12	.. Pati	*Pati*
19	6	... Ātharva .	Atharva.
32	4	... was ..	were
35	15	... though unneces- ... sary *to* be detailed here	though it is unnecessary *to* detail them here
41	24	. to have attempted...	to attempt
42	22	... Gaṇgā ...	Gangā
43	14	... an ...	a
44	26	... Mahāndêva . .	Mahādēva
44	27	... Iāśna ...	Īśāna
48	12	... the stomach of Śiva	Śiva's stomach
48	13	.. the throat of Śiva...	Śiva's throat
48	16	. . " . .	"
50	14	... Thou King ...	Thou, King
53	12	.. the *vaidika* . .	the Vaidika
58	25	. . *Mārkandēya* . .	Mārkaṇḍēya
62	11	. . Śankara is ...	Śankara who is
65	1 & 2	. . which are believed... by Mr. Banerji	which Mr. Banerji believes
65	2	. . might ...	may
81	11	... Vāmadêva . .	Nigamajñānadēva
81	15	. . " ..	"
81	25	... " ...	"
82	25	... *Vāmadēvaśivā-chārya.* .	Vāmadêvasivā-chārya.
85	21	... Vindhyāparvata ...	Vindhyaparvata.

Page	Line	For	Read
86	20	Sthāvarā lingas	Sthāvara lingas
105	19	towhich	to which.
110	20	are sculptured against	are not sculptured in accordance with
111	1	Fig 2, Pl. XIV	Fig 1, Pl. XIV.
113	8	and and the skull	and the skull
119	16	*makara-kundala*	*makara-kuṇḍala,*
121	18	The first comes	The first, fig. 1, Pl. XV
125	19	carry on	carry an
131	4	a utpala flower	an utpala flower
137	11	with creeper ornament	with a creeper ornament
140	20	catching hold of	catching hold
145	2	or a pacific,	or as a pacific,
148	5	of Śiva	of Kāma by Śiva.
148	20	and in the company	and being in the company
150	5	said to have told	said to have mentioned
152	17	piece of sculpture,	piece of sculpture, Pl. XXX,
157	12	says, to Tirukkadavūr	says, Tirukkadavūr
161	20	see later on, the	see later on that the
163	6	with hands	with his hands
164	12	they desired and	they desired and that
165	9	with a half of	with one half of
165	10	stronger than all other	stronger than all the other
166	16	who destroyd	who destroyed
168	10	upon Apasmāra-purusha	upon the Apasmārapurusha

ERRATA.

Page	Line	For	Read
168	16	... *Apasmāra* ..	Apasmāra
168	20	.. should be held so... as the	should be held that
168	26	. *Apasmārapūrusha* .	Apasmārapūrusha
170	3	... and padmâpâśa ...	the padma-pāśa
171	24	. belongs to the... modern times.	belongs to modern times.
172	14	, skin of Narasimha,	skin of Narasimha
173	5 & 6	... as carrying with... two of his legs Narasimha	as carrying Narasimha with two of his legs
174	11	. and a face of the .. lion	and the face of a lion
175	5	... and wearing an ...	and wearing a
176	5	.. learnt at the .	learnt by the
176	8	. . Srītatvanidhi	*Srītatvanidhi*
176	16	.. in the garments ...	in garments
177	26	. . as that of its master	as its master
178	1	... so far for the .	so much for the
179	17	. . should have an ...	should have
184	26	... of demons which ..	of demons who
185	18	made to the ...	made for the
187	3	. . as his underwear ...	as underwear.
189	1	... by dēvas	by the dēvas.
189	4	... to Vishṇu about... their lot	about their lot to Vishnu
189	6	... extorted Vishnu's ...	evoked Vishnu's
191	4	... and the feet of Śiva.	and his feet
192	7	.. in his ears white, ..	in his ears white
201	15	... stay away in their... midst	stay in their midst
201	17	... stopped away at . .	stopped at
201	20	... Lalitōpākhyāna .	*Lalitōpākhyana*
205	3	.. a Anugrahamūrti...	an Anugrahamūrti.
206	16	... was offering ...	was offering to

Page	Line	For	Read
211	16	the other two ones ..	the other two
214	11	a utpala flower ...	an utpala flower
217	6	... Kubēra was ...	Kubēra, was
218	15	.. return to Lanka ...	to return to Lanka.
218	15	*insert* "at the time" *after* "he cried"	
220	7	praising him. ...	praising Mahādēva.
225	9	.. and stand ...	and these stand
226	10	... with ...	holding
227	1	... a tortoise shell ..	tortoise shell.
229	12	.. Apasmārapurusha	the Apasmārapurusha
231	3	.. Siva ...	Śiva
231	8	.. " ...	"
231	9	.. turmed ...	turned
231	13	and if ..	and, if
235	27 (f n)	wears .	wears.
252	10	extorts ..	evokes
252	16	The second photograph, Pl. LVII, the original of which was .	The original of the second photograph, Pl. LVII, which was
252	17	. in earth ...	in the earth
252	18	.. and is ...	is
256	22	. to carry ...	should carry
257	13	... but rest ..	but should rest
258	6	... dance ...	dancing
260	11	.. is known ...	known
260	27	... other ..	others
263	1	... arms ...	hands
263	3	.. arm ..	hand.
269	15	*omit* 'and' *after* 'side'	
269	18	on the left ..	to the left
269	19	... Pl. LXIX, ..	Pl LXIX
269	26	... Kailāsanatha-svmin .	Kailāsanatha-svāmin.

ERRATA

Page	Line	For	Read
270	10	is	are
273	13	have	has
278	20	has its	has as its
279	4	descend	descends
284	7	a *utpala*	an *utpala*
286	7	to be	that it is
286	14	arm	arms
286	24	is	has been
286	25	Śankarāchārya ,	Śankarāchārya.
286	25	on	On
287	22 (f n.)	with thin coat	with a thin coat
289	2	*vīnā*,	*vīnā* ,
290	21	are added also	are also added
291	2	on the	on a
295	21	accepted	and accepted
297	14	*kūrma-purāna*	*Kūrma-purāṇa*
299	24 (f n.)	intimated	informed of
300	5	brāhmana	Brāhmana
300	6	,,	,,
301	5	at	as
301	18	brāhmanas	Brāhmanas
305	27	according	according to
307	8	*omit* 'the' *after* 'under'	
308	19	have	has
315	7	*omit* 'to' *after* 'Gangā'	
315	16	*omit* 'the' *before* 'Gangā'	
317	25	arm	hand
318	3	,,	,,
318	4	,,	,,
320	11	*omit* 'also' *after* 'is'	
322	2	Thitherto	Until then
322	27	*omit* 'over' *after* 'covered'	
324	21	*insert* 'be' *after* 'may'	
324	21	by	in
327	3	Pl XCIII	Pl. XCIV

V

Page	Line	For	Read
328	8	quite	quiet
334	23	*insert* 'that' *after* 'right'	
335	18	isa	is a
337	6	*omit* 'by' *after* 'but'	
338	5	*insert* 'even in rendering help' *after* 'meant'	
338	5	by others	by any other
338	6	*omit* 'that of' *before* 'her'	
338	6	*omit* 'even in helping others'	
338	7	was standing	stood
338	19	that of Śiva	his
339	9	in	at
339	20	*omit* the comma *after* 'gods'	
340	19	to age	of age
341	6	for	to
341	20	*omit* 'that.' *after* 'and'	
341	27	with	in
342	22	*insert* 'the' *after* 'of'	
345	25	*omit* 'in' *after* 'busy'	
347	18	*omit* 'got' *after* 'no.'	
347	27	to obtain the hand of Śiva	to become Śiva's spouse
348	19	*insert* 'she' *after* 'reluctance'	
348	21	held	holds it
349	21	*omit* 'even' *before* 'during'	
349	21	two ''	two ''.
350	1	by	of
350	2	but	and had
350	14	outstretched fingers	fingers outstretched
353	27	carrying	should carry
353	27	a *utpala*	an *utpala*
354	2	done	sculptured
355	25	*insert* 'it' *after* 'find'	
356	7	*insert* 'hand' *after* 'right'	
356	20	considered	regarded as

ERRATA.

Page	Line	For	Read
357	9	... sight ...	gaze
357	11	.. going ..	about
358	6	.. to be ...	to have been
362	14	... destruction, (sambāra) ...	destruction (sambāra),
365	10	.. otherwise Īśvara ...	otherwise called Īśvara
365	15	.. lengh ...	length
366	22	.. beautiful ...	beautiful,
367	2	.. and is with a.. smiling countenance	and a smiling countenance
367	4	have ...	has
371	23	ordinary mortals	ordinary mortals,
372	2	. heads be adorned ..	heads should be adorned
372	17	... Pl. CXII ..	Pl. CXIII
373	20	.. and since ..	and, since
376	8	.. authority ..	authority,
377	14	. *khaṭvānga* ...	*khaṭvānga*,
391	21	. an ..	a
400	12	. S India, ...	S India
400	15	.. whose photograph ...	and a photograph of it
404	20	*Īśvara* ...	Īśvara
417	25	... an ..	a
419	26	.. was ..	were
420	1	.. it ..	them
420	14	Agni Rudra ...	Agni, Rudra
429	15	. the *yajñōpavīta* ..	a *yajñōpavīta*
433	9	... with rubies, .	with rubies,
438	5	... Tārakāri, ...	Tārakāri
456	18	... as also ...	and also
458	5 & 6	.. They informed... this sad news to the father of the boy.	They informed the father of the boy of this sad news.

Page	Line	For	Read
463	2	... attained to	... attained
508	6	... an	... a
509	6	... a	... an
509	15	... ana *kshamālā*	... an *akshamāla*
516	23	... and that	.. and it is also stated that
518	2	... of	... in
521	4	.. an	... a
521	4	... adorns	.. adorn
529	14	. at the present	... at the present time
529	21	... an	... a
542	26	... had become	.. became
543	20	... in	.. at
549	13 & 14	... Besides, the present compilation being a close following of	.. Besides, since the present compilation closely follows
551	24	*Omit* 'they requested' *after* 'whom'	
551	27	... being disposed	having been disposed
552	1	*Omit* 'then' *after* 'they'	
554	10	.. man	. men
554	14 & 15	... Svāyambhuva-manvantara	... *Svāyambhuvamanvantara.*
556	12	.. hands	... palms
561	16	.. pointed	... pointed out
561	16	... being	.. was
562	4	are	... is
562	15	.. are	... is
568	2	.. are	... is
569	3	... and is	.. and it is
569	4	... to be given	.. to give it

INTRODUCTION

ONE of the oldest as also the most widely spread cult in India is that of Śiva. It consisted once of several sects, of which only a few have survived to the present day. Some of them had the sanction of the Vēdas while others were classed as outside the Vēdas or as opposed to them, again, some of them had milder forms of worship, while others practised horrible and shocking rites. The ideas about life, action and liberation differed from sect to sect It will not be without interest to examine in some detail the history, the main tenets and the ceremonies of a few of the leading sects of Śiva in the following paragraphs.

First, as regards the origin of the sects classed as outside the pale of the Vēdas, the following account taken from the *Varāha-purāṇa* will be of interest In the forest of Daṇḍaka, situated in the middle of *Bhāratavarsha*, the *ṛishi* Gautama had his *āśrama* (hermitage), round which, he had

abundant food-giving plants and trees. There once raged a twelve years' famine during which a number of *ṛishis* from various other *āśramas* flocked to that of Gautama for food and shelter, and were received with all kindness and treated with great hospitality by Gautama. After the famine abated and the country became again fertile, the *ṛishis* desired to start out on a pilgrimage to the several famous *tīrthas;* one of the *ṛishis* named Marīcha, thinking that they should not leave the *āśrama* without informing Gautama, but fearing at the same time that he might, in his extreme kindness and hospitality, refuse permission for the pilgrimage, created from *māyā* an enfeebled, old cow and let it graze near Gautama's *āśrama.* Gautama went near the cow to water it; as he went near the cow, it fell down and died. The ungrateful *ṛishis* attributed to Gautama, the sin of killing a cow and refused to stay any longer in the abode of such a sinful one. Gautama, who did not know this trick of the *ṛishis,* really believed that he had committed the sin and asked them how he could raise the cow from death. Advising him to sprinkle on it water brought from the Ganges, they departed on their projected pilgrimage. Gautama repaired to the Himālaya and prayed to Śiva a hundred years and got from his *jaṭāmaṇḍala* a

small quantity of the water of the Gaṅgā which he sprinkled on the dead cow. The water of this divine river revived the cow and itself began to flow as the river Gōdāvarī. Gautama at last perceived through his mind's eye that the death of the cow and other incidents connected therewith were a clear deceit practised on him by the *ṛishis* and cursed them to become *Vēdabāhyas* or those outside the pale of the Vēdic religion. On their entreaty to abate his anger against them, he was pleased to assure them that though they were outside the Vēdic cult, they would rise to heaven through *bhakti* or devotional love of God. The fallen *ṛishis* went to Kailāsa and prayed to Śiva to grant them some *śāstras* which had a few Vēdic rites at least. Thereupon, the *ṛishis* were decreed to be born to the Raudras, the lovers of spirituous liquors and flesh, who sprang up from the sweat-drops which flowed from Śiva while he was in the aspect of Bhairava, and to these he gave the *Pāśupata Śāstra*.

From the above account one fact becomes clear, namely, that some at least of the followers of the Pāśupata and other non-Vēdic sects were at first followers of the Vēdic religion and gave it up and joined the *avaidika* cults. That the Pāśupata and a few other sects are indeed very ancient may

be inferred from ancient authorities. The *Atharvaśiras Upanishad* describes the Pāśupata rite thus: "This is the Pāśupata rite: 'Agni is ashes, Vāyu is ashes, water is ashes, dry land is ashes, the sky is ashes, all this is ashes, the mind, these eyes are ashes.' Having taken ashes while pronouncing these preceding words, and rubbing himself, let a man touch his limbs. This is the Pāśupata rite, for the removal of the animal bonds." Again the Bhīta liṅga and the Guḍimallam liṅga bear clear sculptural evidence of the antiquity of the Śaiva cults. From the summary of the philosophy of a few of the important Śaiva sects given below it would be clear that they have played a prominent part in the Religious History of India.

History of the Āgamānta Śaivas

Let us take first the Āgamānta or the Śuddha Śaiva sect. In the Āgamānta Śaiva works it is stated that the Śaivas flourished in a place called Mantrakāḷi situated on the banks of the Gōdāvarī river, that there were four *mathas*, beginning with the Āmarddaka *matha*, surrounding the temple of Mantrakāḷēśvara, that when Rājēndrachōḷa went to the Ganges on his victorious march in the north he met there these Śaivas, whom he, on his way back to his capital, induced to come and settle down in his kingdom and that from that time

the Śaivas immigrated into the Toṇḍaimaṇḍala and the Chōḷamaṇḍala. Since then an impetus was given to the spread of Śaivaism and a very large number of original works belonging to the Āgamānta school of Śaivaism was written. The Āmarddaka *maṭha* mentioned above is a famous one and had its branches all over India For instance, mention is made of this in the *Siddhāntasārāvaḷi* and the *Kriyākramadyōtini*, as also in a number of inscriptions.

The members of some of these *maṭhas* were great authors and exerted considerable influence over the sovereigns of various countries. The *Kriyākramadyōtini* of Aghōraśivāchārya, the *Siddhāntasārāvaḷi* of Trilōchanaśivāchārya, the *Jīrnoddhāra-daśakam* of Nigamajñānadēva, son of Vāmadēvaśivāchārya and many another work will bear testimony to the above statement regarding the literary activity of the Śaiva Brāhmaṇa settlers in the Drāviḍa country. The first of these lived in the Śaka year 1080, the second lived sometime later, for he quotes the former, and the third in the beginning of the fourteenth century A.D The great Rājarāja, the builder of the Bṛihadīśvara temple at Tanjore, is stated to have appointed a Sarvaśiva Paṇḍita-Śivāchārya as the priest of that temple and to have ordered that thenceforth the *śishyas*

and their *śishyas* alone, belonging to the Āryadēśa, the Madhyadēśa and the Gauḍadēśa, shall be eligible for the office of chief priest.[1] Again, some of these Śaivāchāryas became *rājagurus* or the preceptors of kings, and appear to have wielded such great influence and power that they have sometimes set aside even the royal commandments and acted on their own authority. For example, Kulōttuṅgachōladēva III appointed two Śaivāchāryas for the service of the temple at Tirukkaḍavūr, but Svāmidēvar, the king's *guru*, cancelled the order and appointed two others, in recognition of their hereditary rights.[2] All the Āgamas declare that the Śaivāgamas flourished to the south of the Vindhya ranges, which is corroborated by the statement made by Aghōraśivāchārya, and it therefore appears quite certain that Rājēndrachōḷadēva implanted in the south a large colony of Śaiva Brāhmaṇas of Middle India.

These Śaivas should be carefully distinguished from the Vēdānta Śaivas, who base their philosophy on the Vēdas and the Upanishads. These two schools are diametrically opposed to each other

(1) S.I.I., Vol II, Part II, p 153.

(2) No. 40 of 1906 of the Madras Epigraphist's collection. For an account of the origin and development of the Śaiva *maṭhas*, see *Kriyākramadyōtini*, *Siddhāntasārāvali* and other works.

on many points. From the statement, *Yasya-niśvasitam-vēdāh*, of the Advaitins the followers of the Āgamānta considered Vēdas as inferior to the Āgamas; for they assert that the former came out of Śiva as unconsciously as His breath, whereas the twenty-eight Āgamas were personally and consciously dictated by Śiva. Besides, the Āgamāntins consider the Advaitins and the Mīmāṁsakas as *paśus* or unevolved souls and to be therefore unfit for receiving *Śaiva dīkshās* or initiations. The Āgamāntins are in their turn reviled by the Vaidikas as being heterodox; Kumārila-bhatta classes them among athcists and we read Amarasiṁha accordingly classing Dēvalas who are generally the Pāśupatas, the Pāñcharātras and other Tāntrikas that are addicted to image worship, among Śūdras.[1] At any rate, these Śaivas did not evidently hold a high place in the system of castes, the *Sūta-saṁhitā* also states that very low classes of Brāhmaṇas alone underwent the *dīkshā* or initiatory ceremony in the Pāśupata, the Pāñcharātra and other *tantras*. It is therefore clear that inferior Brāhmaṇas embraced some of the non-Āryan cults and became Pāśupatas and Pāñcharātras. At a later stage of their history,

(1) Amarakōśa, Kānda II, Śūdravarga.

they probably adopted a few of the *hōmas* and the *mantras* appropriate to them from the *Gṛihya-sūtras* and created for themselves some others in imitation of the *mantras* of the Vēda. This explains the eagerness with which these *anārya-sampradāyas* were somehow classed in the *ārya-sampradāyas* But, their system of *dīkshā*, Ankurārpaṇa with which the ceremonies are begun, the philosophy of *Shaḍadhvās*[1] and many others are not found in the Vaidik religions and therefore mark off Āgamānta as being different in essentials from the Vaidik religion. The Āgamānta has freely borrowed the philosophy of the Sāṅkhya and the Yōga schools. Unlike the Vēdāntins the Āgamāntins do not shut out women, Śūdras, and the Pratilōmas from participating in religious rites and ceremonies. They freely allow women to meditate upon the *pañchākshara-mantra*, and grant *dīkshā* to Śūdras who might, in their turn, give *dīkshā* to others among them "If the Śūdra is a *naishṭhika* (one who passes into *sannyāsa* without undergoing the intermediate stage of *gṛihastha*) he is entitled to consecrate the *svārtha-chala-liṅgas*, offer *dīkshā* to Śūdras, might recite

(1) For an explanation of this and of a summary of the Śaiva philosophy see the beginning of the Chapter on Miscellaneous Aspects of Śiva (Xth)

with proper *svaras* all *mantras*, and study *Śiva-jñāna*. If he is a *gṛihastha*, he is privileged to utter the *nityēshṭi mantras*, and that too without proper intonation or *nāda*." Though the Avaidika Śaivaism was essentially different in tenets at the beginning, attempts have been made at later times to identify Avaidikas with the Vaidikas. Srikanṭha-Śivāchārya who wrote a *Bhāshya* on the *Brahma-sūtras* in accordance with the Āgamānta Śaiva teachings exclaims, *na vayam vēda-śivāgamayōrbhēdam paśyāmah vēdasyāpi śivāgamatvat*, (we do not perceive any difference between the Vēdas and the Śivāgamas, Vēdas are also as authoritative as the Śivāgamas); and at a later stage, that is, about the time of Appayya-dikshita (16th century A. D.), the Vēdantins began to study the Āgamānta philosophy and adopted several of their customs; at this day several of the anthropomorphic aspects of Śiva, which might, with propriety, be called peculiarly Āgamāntic, are worshipped by the Vēdic Śaivas, and they also get themselves initiated into the meditation on the *Pañchākshara mantra*. But they do not receive Tāntric *dīkshā*, nor do they interdine with those Tāntric Brāhmaṇas who are at present only priests in Śiva temples; the latter are always considered as low in the scale of Brāhmaṇas. The

multiplication of images, both Śaiva and Vaishṇava, is due to the Tāntrikas who have devoted a great deal of attention to the description of images in their Tantras. The Vaidikas do not appear to have possessed so large a number of images for worship at the earlier stages at any rate.

Saiva dikshas.

The one great peculiarity of all the *avaidik* Śaivas is their *dīkshā*. In performing this ceremony they need different shaped *kuṇḍas* or receptacles for fire and *maṇḍalas* or drawings, all of which are described in their works in great detail. They also invoke Śiva in *kumbhas* or vessels (filled with water), and perform different kinds of *hōmas* or fire offerings. It is their faith that he who has not received the *Śaiva dīkshā* does not attain *mōksha* or liberation. They believe that Śiva personally presents Himself before the disciple in the form of an *āchārya* for granting him *Śiva-dīkshā*. This *dīkshā* ceremony varies with the *recipient*. He who has renounced family life and is expectant of gaining *mōksha* by constantly adoring his *guru* is the fittest person for *dīkshā*. For attaining this state of mind he requires the divine grace of Śakti. The bestowal of this grace by *Śakti* on the aspirant for *dīkshā* is technically known as *Śakti-pātam*. The grace of *Śakti* is of four kinds, instantaneous, rapid,

slow and very slow, and the *dīkshās* to be given differ with the modes, noted above, in which the grace of Śakti is received. To him who gets this grace very slowly, that kind of *dīkshā* called the *samayadīkshā* should be given. In this, the *guru* should invoke through *mantras* Śiva in his own person and perform several ceremonies, the *śishya*, with flowers in hand kept in the *añjali* pose, is taken out, blind-folded, so that he might not see sinners, round the *maṇḍapa* wherein is set up the *kumbha* or vessel in which is invoked Śiva, and after a certain number of rounds are gone through, his eyes are opened to light upon the *kumbha*, which he is asked to worship with the flowers in his hands. Before he begins the worship, the *guru*, considering his own right hand as *tējōrūpa* or the embodiment of enlightenment, and also as the hand of Śiva himself, and uttering the *mūla-mantra*, should place it on the head of his *śishya*. By this act of placing the hand which is the embodiment of enlightenment, first on the head, then over the whole body of the disciple the *pāśas*, bonds, the darkness of ignorance which enveloped him, are dispelled. After this ceremony the *guru* directs the *śishya* to throw the flowers which he holds in his hands on the *kumbha*. The disciple

Samaya diksha.

shall receive his *dīkshā-nāma* or the name bestowed on him on his initiation, according as the flowers fall on the top or on any one of the four cardinal directions round the *kumbha*, which correspond to the position of the Īśāna, Tatpurusha, etc., aspects of Śiva, the suffix, Śiva or Dēva, is to be added to the names according as the disciple is a Brāhmaṇa or a Kshatriya, and *gaṇa* if he is a Vaiśya or a Śūdra. Thus, if the flowers fall on the side of Īśāna, the disciple should be called Īśānaśiva if he is a Brāhmaṇa, Īśānadēva if a Kshatriya, and Īśānagaṇa if a Vaiśya or a Śūdra. If the disciple is a female, she should be called Īśāna or Īśāśiva-śakti, Īśadēvaśakti, Īśagaṇaśakti according as, she is of the Brāhmaṇa, Kshatriya, or, Vaiśya or Śūdra caste. Those that have undergone this *dīkshā* are known as *Samayis* and will attain Rudrapada. To these are prescribed the performance of duties contained in the *charyāpāda* of the *āgamas*. The description given above of the *Samaya-dīkshā* reads like a page from the ceremonials of the Freemasons of the present day; the claims of freemasonry to remote antiquity do not after all appear to be a pretension. It is perhaps an echo of a really ancient institution, like the ancient Āgamānta Śaivaism, that it is after all an Eastern institution engrafted upon Western soil.

The second kind of *dīkshā* is called the *Viśēsha dīkshā* and is conferred upon those to whom the grace of Śakti comes more rapidly than in the previous case. In all its details, it is similar to the *dīkshā* ceremony already described; but the *guru* in this case is supposed to join the soul of the *śishya* from the *Māya-garbhā* to *Śakti-garbha*, and is made to contemplate in his mind on the external union of Vāgīśvarī with Vāgīśvara. After this the *guru* teaches his disciple the *samayāchāras* or the creeds of his faith. They are: abstinence from reviling Śiva, Śivaśāstras, Śivāgni, and the *guru*, from crossing even the shadow of these and from eating oneself or presenting to others for eating the food offered to Śiva: doing *pūjā* to Śivāgni and to the *guru* to the end of one's life and so on. He who has received the *viśēshadīkshā* would attain after death the Īśvara-pada; he is known during his lifetime as *putraka*. These are enjoined to observe the ceremonies and duties prescribed in the *charyā* and the *kriyāpādas* of the *āgamas*. The conduct and duties of the life of the *Samayī* are called the *dāsamārga*. From these descriptions of the *samayis* and *putrakas*, it appears to be clear that those who collect flowers and knit them into garlands for the temple services, that is, people of the class of *Paṇḍarams* etc., are to be

considered as *Samayis* or *Tādars* (Dāsas), while those that go by the distinct appellation of Piḷḷais or Piḷḷaimārs, as *putrakās*

The *dīkshā* prescribed for those to whom the grace of Śakti comes instantaneously or rapidly is called *Nirvāṇa dīkshā*.

In this kind of *dīkshā*, the fiction is that the bonds (*pāśas*) are cut off even when the *śishya* is in his material body; for this purpose, a few strands of string are taken and suspended from the tuft of his hair to the toe of the right foot; in these strings, the *chaitanya* (or energy) of the *śishya* is invoked and the *guru* conceives in his mind as having undergone, even then, the several births which the *śishya* has otherwise to take to absolve himself from the various bonds known as *mala*, *māyā*, *karma* and *kalā*, and then cuts the strings into pieces. To check the further growth of these *pāśas* or bonds, the *guru* throws the bits of strings into the fire. After these ceremonies are over, the soul of the *śishya* is believed to have become equal to Śiva in purity. Another formality is also gone through to establish this identity of the soul with Śiva, namely, the *guru* yokes on to the soul of the *śishya*, the six qualities which distinguish Śiva, namely *Sarvajñatva*, (omniscience), *pūrna-kāmatva* (filled with love) *anādi-jñana*

(beginningless knowledge), *apāraśakti* (unbounded power) *svādhīnatva* (perfect freedom) and undiminishing power. There are still a few other minor ceremonies belonging to the *dīkshā* which need not be detailed here.

Those that have undergone the *nirvāṇa-dīkshā* are divided into two classes, the *sādhakas* and the *āchāryas*, and for being called by these names they should once again undergo the ceremony of anointment as *sādhakas* and *āchāryas*. The *sādhakas* are supposed to have attained the eight *siddhis* or powers, beginning with *aṇimā*, so well-known through the Yōga system ; the *sādhakas* are entitled to observe the *nityakarmas* or daily observances such as bath, *pūjā*, *japa*, *dhyāna* and *hōma*, and *kāmya-karmas* only ; whereas, the *āchāryas* are entitled to perform, in addition to these, *naimittika* ceremonies such as performing the *dīkshā* ceremony on others, and *pratishṭhā* ceremony or consecrating images.

The above described *nirvāṇa-dīkshā* is of two classes, respectively known as *lōkadharmiṇi* or *bhautiki* and *Śivadharmiṇi* or *naishṭhiki*. Those that have undergone the latter or the *Śivadharmiṇi dīkshā* should wear the tuft of hair on the top of the head, covering the *brahma-randhra*, whereas those that have undergone the former or the *lōka-dharmiṇi dīkshā* need not cut off the hair.

The Śaivas may observe both the Vaidika and the Śaiva duties, but if some of the former are opposed to the teachings of the Śaiva *tantras*, they should be abandoned. Those that have undergone the *bhautiki* and *naishṭhiki dīkshās* may even abandon the Vaidik *sandhyā* ceremony but never the Śaiva *sandhyā*.

The *Āgamas* are always divided into four parts, the *Kriyāpāda*, the *Charyāpāda*, the *Yōgapāda* and the *Jñānapāda* the study and observance of the rules laid down in one, two, three or all four of these are enjoined upon the *Samayis*, the *putrakas*, the *bhautikis* and the *naishṭhikis* respectively. The paths pursued by these are also known respectively by the names *dāsamārga*, *putramārga*, *sahamārga* and the *sanmārga*; that is, the persons who have been initiated in the *samayi* and other *dīkshās* conduct themselves towards the Lord as a servant, a son, a friend or as the Lord himself. The paths prescribed are of varying grades suitable to souls at various stages of religious evolution.

These *dīkshās* were described in some detail, in order to give the readers an idea of the religious ceremonials which are common to all sects of the Śaivas, it is meant also to give scope for the comparative study of the religious ceremonial institutions of India and of other countries, more especially

with Freemasonry. As the philosophy of this branch of Śaivaism is dealt with elaborately by various authors elsewhere, it need not be given here.

The Pāśupatas. The Pāśupatas are the next important class of Śaivas. According to Rāmānujāchārya it included the Kāḷāmukhas the Kāpālas, and the Āgamānta Śaivas. There is some justification for Rāmānuja including all the four under one name, the Pāśupata religion; for all these four sectarians called the *Jīvātman*, *paśu* and the *paramātman*, Pati. The Āgamānta Śaivas also class these as *agachchamayams* or sects included in Śaivaism As regards the antiquity and history of the Pāśupata sect, little is known. In later times the Pāśupata sect is known as the Lakuḷisa Pāśupata or the Pāśupata sect founded by Lakuḷīśvara, who is considered as an incarnation of Śiva himself. An attempt has been made by Dr. Fleet to fix the age of Lakuḷīśvara, the founder of the Pāśupata sect. It is a matter for surprise that even such a circumspect scholar as Dr. Fleet has, perhaps in his desire to arrive at some conclusion, proceeded upon baseless premises which have naturally led him to incorrect results. Because the name Lakuḷīśvara-paṇḍita occurs in an inscription at Mēlpāḍi and in another at Baḷigāmi, and because

tradition asserts that he propagated his faith in Kāyārōhaṇa in N. India, Dr. Fleet concludes that Lakuḷīśvara, the founder of the sect which goes by his name, began his activities first in Mēlpāḍi, wherefrom he drifted on to Baḷigāmi and then eventually settled down at Kāyārōhaṇa in Northern India, and that he lived in the first quarter of the eleventh century A. D. The two individuals bearing the name Lakulīśvara Paṇḍita, mentioned in the two inscriptions referred to above were two distinct personages and were named after the founder of their faith, the conclusion of Dr. Fleet is untenable for the following reasons. Śaṅkarāchārya, whose age is believed to be the last quarter of the eighth century, reviews the Pāśupata philosophy in his Śārīraka Bhāshya. Says he, "The Māhēśvaras (Śaivas) maintain that the five categories, *viz*, effect (*kārya*) cause (*kāraṇa*), union (*yōga*), ritual (*vidhi*) and the end of pain (*duḥkhānta*), were taught by the Lord Paśupati (Śiva) to the end of breaking the bonds of the animals (*paśu*, *i.e.*, the souls). Paśupati is, according to them, the Lord, the operative cause." In his masterly treatise on the different systems of philosophy that were in existence in his time, Vidyāraṇya gives the same five categories given above as those held by the Lakuḷīśa

Pāśupatas; the later author, Madhusūdana Sarasvati, also reiterates the same statement in his *Prasthānabhēda.** The Pāśupata sect as known by the name Lakuliśa Pāśupata is older than Śankara at least, or perhaps even as old as the *Ātharvaśirasōpanishad.* The authors of the famous Dēvāram hymns have sung the praises of the Śiva temples at Nāgapaṭṭaṇam (Negapatam) and Kumbhakōṇam, which were known even in their times by the name of Kāyārōhaṇa or Kārōṇa, so named evidently after the more famous place of that name in Northern India. The age of these hymnists, is settled to be the middle of the seventh century. This fact pushes the limit of the age of Lakuḷiśa by one more century. Hence, Lakuliśa the founder of the faith, should not be confounded with his namesakes of Mēlpāḍi and Balligāmi, nor can his date be taken as the first quarter of the eleventh century. The Kālāmukhas also appear to be a subdivision of the Pāśupatas, as we have seen above. To substantiate this, we have not only the authority of Rāmānuja, but also that of some others. The Śaivāgamas sometimes divide Śaivism into Śaiva, Pāśupata, Sōmasiddhānta and Lākuḷa; and in other places divide Śaivas into Śaiva, Pāśupata,

*The *Uttara-Kāmikāgama* also states that *Lākula* had five categories and they are the same as given above.

Kāpālika and Kālāmukha. In the above groupings we see that the first two sects are identical in both cases; we learn from the *Prabōdhachandrōdayam* that Sōmasiddhānta is the authoritative text-book of the Kāpālikas and the remaining Lākula may be inferred to be the same as Kālāmukha. In praising certain Kāḷāmukha *gurus*, the Baḷigāmi inscriptions use the phrase "a very Nakuḷīśvara in the knowledge of the Siddhāntas", which clearly proves that the Kālāmukhas were identical with Lakulīśa Pāśupatas.*

* Regarding the antiquity of the Śaiva teacher Lakulīśa and the faith that he was an *avatāra* of Śiva, the following may be quoted —

' महादेवावताराणि कलौ श्रुणुत सुव्रता ।

. . ..

महायामो मुनि शूली डिण्डमुण्डीश्वरः स्वयम् ।
सहिष्णु· सोमशर्म्मा च नकुलीश्वर एव च ॥ and
वैवस्वतेऽन्तरे शम्भोरवताराखिशूलिन ।
अष्टविंशतिराख्याता ह्यन्ते कलियुगे प्रभो: ।
तीर्थे कायावतारे स्याद्देवेशो नकुलीश्वरः ।

Kūrmapurāna, Chap. 53, Vv. 1, 9 & 10.

दिव्या मेरुगुहां पुण्या त्वया सार्द्धं च विष्णुना ।
भविष्यामि तदा ब्रह्मॅल्कुली नाम नामत. ॥ ४७ ॥
कायावतार इत्येवं सिद्धक्षेत्रं परं तदा ।
भविष्यति सुविख्यातं यावद्भूमिर्धरिष्यति ॥ ४८ ॥

The tenets of the Lakuḷiśa Pāśupatas as we gather from the *Sarvadarśana-Saṅgraha*, stated very briefly, are as follows :—

The end of pain, their fifth category, is of two sorts the *anātmaka mōksha* and the *sātmaka moksha*. Of these, the former is defined as the absolute freedom from pain. The possession of Kriyāśakti and Jñānaśakti, which are the attributes of Paramēśvara and which are described below, is called *sātmakamōksha*. Perception of even the smallest, the most distant matters, hearing of every kind of sound, being well versed in all *śāstras*, the possession of these and similar powers is called Jñānaśakti. The accomplishment of every object, quickly assuming every form according to one's own desire, is known as Kriyāśakti. These two Śaktis constitute, as stated just now, the *sātmaka mōksha*.

In every other system a *kārya* or effect is defined as that which follows a *kāraṇa* or cause;

तत्रापि मम ते शिष्या भविष्यन्ति तपस्विनः ।
कुशिकश्चैव गर्गश्च मित्र. कौरुष्य एव च ॥ ४९ ॥
योगिनो ब्राह्मणा वेदपारगा ऊर्ध्वरेतसः ।
प्राप्य माहेश्वरं योगं गमिष्यन्ति शिवं पुरम् ॥ ५० ॥

Śivapurāna, Tritīya-Śatarudra-Samhitā, Chap. 5.

Also compare pages 190 and 191, Director General of Archæology's Annual for the year 1906-07.

the Pāśupatas call all dependent objects as effect; in conformity with this their definition of *kārya*, they bring *Jīvātman* or *paśu*, which they admit as eternal, under the category of *kārya* because it is dependent upon the *paramātman* or *Pati*. The Being who is endowed with the powers of creation, destruction and protection, the Lord Paramēśvara, is known to their philosophy as the *kāraṇa*. His attributes are Jñānaśakti and Kriyāśakti, which are eternally with him, not as are acquired after a stage by the perfected human souls.

The Pāśupatas believe also in divine dispensation which need not be based upon the good or evil *karma* of the soul.

The category called *Yōga* or union of the soul with Pati, may be attained in two ways. In the first, it is attained through *japa*, *dhyāna*, and other *karmas*; while in the second by exercising strict control over the senses. By this *Yōga* the two kinds of *mōksha* mentioned above could be obtained.

Vidhi or the rules of conduct of the Pāśupatas is the most interesting part of their religion. Bathing their bodies thrice a day in ashes, lying down on ashes, making noise like *ahā ahā*, singing loudly the praises of their god, dancing either according to the science of dancing or in

any manner, curling the tongue and roaring like bulls,—this noice is called *huḍukkāra* or noise like *huḍu huḍu*, making prostrations and circumambulation, repeating the names of Śiva—all these constitute their *vrata* or daily observances. But these strange acts are strictly forbidden to be practised in places where there are other persons present. Besides these, the Pāśupatas are advised to behave actually like mad men. For instance, pretending to be asleep when not actually sleeping, begging for food, shaking the limbs as when attacked by paralysis, walking like one with rheumatic pain in his legs, or like a lame man, exhibiting signs of lust at the sight of women, doing other acts befitting lunatics such as making meaningless noise—these are enjoined upon the Pāśupatas. To get rid of fastidiousness, they are enjoined to beg for food, eat the remnants of the dishes of others and do similar objectionable acts.*

*It appears quite probable that this *vidhi* of the Pāśupatas is responsible for the origin and existence of obscene sculptures in Hindu temples. In the majority of cases, such sculpture consists of the figure of a stark naked male with his *membrum virile* erect, standing with his legs kept separated from each other and with his hands held in the *añjali* pose over his head, and his head always covered with long *jaṭās*, hanging down on either side. In front of this figure is its counterpart,

The Kalamukhas and Somasiddhantins.

The Śaivāgamas arrange the Śaiva sects in the following order of superiority, namely, the Śaivas, the Pāśupatas, the Sōmasiddhāntins and the Lākuḷas. Again we learn that the Kauḷas worship the *ādharachakra*, the *Kshapaṇakas* the actual *yōni* and the *trikōṇas* (or triangular *yantras*), and the *Kāpālikas* and *Digambaras* both the objects worshipped by the first mentioned two sects. The various sects of Śaivas hold the view that as there is no difference between one animal and another, there is none whatsoever between man and man and *dīkshā* might be given to all alike. The

a female one, whose clothing is represented as slipping down the waist, thereby leaving the *pudendum* exposed. It is more than certain that the matted haired naked man could represent no other than a Śaiva devotee belonging to one of the indecent sects of the Śaiva religion, putting to practice the rules of the *vidhi* taught by his philosophy

In almost all the later additions to more ancient temples and in all the temples built after the 14th century A.D, one could meet with figures of men in all manner of capering attitudes—with ill-kept, but amusing faces and with the body twisted and bent in most astounding postures · one such is reproduced on Pl. 69 in his *Viśvakarma* by Dr. Ānanda-kumārasvāmi This sort of sculpture recognised by the name of *kōnāngis* has also its origin in the *vidhi* of the Pāśupata philosophy.

Kāḷāmukhas appear to be so called because they marked their forehead with a black streak, and they are said to be born of *nara* (human) and *rākshasa* (demoniacal) parents.

The Kāpālikas appear to be also an ancient but an extremist sect of Śaivas. They have rites and ceremonies which are more revolting than those of the Kāḷāmukhas. About the various Śaiva sects Rāmānuja says —"The *Sūtras* now declare that, for the same reasons, the doctrine of Paśupati also has to be disregarded. The adherents of this view belong to the four classes—Kāpālas, Kālāmukhas, Pāśupatas and Śaivas. All of them hold fanciful theories of Reality which are in conflict with the Vēda, and invent various means for attaining happiness in this life and the next. They maintain the general material and the operative cause to be distinct, and the latter cause to be constituted by Paśupati. They further hold the wearing of the six *mudrā* badges and the like to be means to accomplish the highest end of man.

The Kapalikas.

"Thus the Kāpālas say, 'He who knows the true nature of the six *mudrās*, who understands the highest *mudrā*, meditating upon himself as in the position called *bhagāsana*, reaches *Nirvāṇa*. The necklace, the golden ornament, the ear-ring,

the head-jewel, ashes, and the sacred thread are called the six *mudrās*. He whose body is marked with these is not born here again. Similarly, the Kāḷāmukhas teach that the means of obtaining all desired results in this world as well as the next are constituted by certain practices such as using a skull as a drinking vessel, smearing oneself with ashes of the dead body, eating the flesh of such a body, carrying a heavy stick, setting up a liquor-jar and using it as a platform for making offerings to the Gods, and the like. 'A bracelet made of Rudrāksha-seeds on the arm, matted hair on the head, a skull, smearing oneself with ashes etc., '—all this is well known from the sacred writings of the Śaivas. They also hold that by some special ceremonial performance men of different castes may become Brāhmaṇas and reach the highest *āśrama* 'by merely entering on the initiatory ceremony (*dīkshā*) a man becomes a Brāhmaṇa at once, by undertaking the *Kāpāla* rite a man becomes at once an ascetic."

We learn a little more about the Kāpālikas from stray mention made of them in a number of books For instance, Kṛishṇamiśra in his *Prabōdhachandrōdaya* introduces a Kāpālika as a character in that drama who describes himself in the following words: " My necklace and ornaments

consist of human bones: I live in the ashes of the dead and eat my food in human skulls. I look with my eyes made keen with the ointment of *yōga* and I believe that though the different parts of the world are different, yet the whole is not different from God. O! Digambara! listen to our rites: after fasting we drink liquor from the skulls of Brāhmaṇas, our sacrificial fires are kept up with the brains and lungs of men which are mixed up with their flesh, and the offerings by which we appease our terrific God are human victims covered with gushing blood from the horrible cut on their throats. I contemplate on the lord of Bhavānī, the mighty God who creates, preserves and destroys the fourteen worlds whose glory is revealed in the Vēdas as well as in his deeds." The *Śaṅkara-vijaya* of Anantānandagiri states that when *Śaṅkara* went to Ujjayini, the foremost men of all the sects living there came for a religious disputation with him. Among them one sect of Kāpālikas had the following characteristic feature and doctrines They wore *sphaṭika* (crystal beads), the *arddha-chandra* (an ornament shaped like the crescent moon) and the *jaṭā* (or matted hair). Their God is Bhairava, the author of creation, protection and destruction, they believe that all other gods are subservient to him. Bhairava has eight different aspects namely

Asitāṅga, Ruru, Chaṇḍa, Krōdha, Unmatta Bhairava, Kāpāla, Bhīshma and Saṁhāra-Bhairava corresponding to Vishṇu, Brahmā, Sūrya, Rudra, Indra, Chandra, Yama and the Supreme Being respectively. This class of Kāpālikas was taken by Śaṅkarāchārya, states Anantānandagiri, into the fold of Brahmanism. But another subject of Kāpālikas headed by one Unmatta-Bhairava came to wrangle with Śaṅkara; he had smeared his body with the ashes of the dead and wore a garland of skulls, his forehead was marked with a streak of black stuff. The whole of the hair of his head was turned into *jaṭās*. He wore a *kaṭisūtra* and a *kaupīna* consisting of tiger's skin and carried in his left hand a skull and in the right a bell. He was calling out the names of Śambhu, Bhairava and Kālīśa. He said that their *mōksha* consisted in joining Bhairava after death. Śaṅkara rejected this class of Kāpālas as incorrigible. Living with one's wife happily in this world as does Chandraśēkhara (Śiva) with his consort Pārvatī in heaven, is also considered by the Kāpālikas as *mōkshā*. It is certain that this sect of Śaivas were freely indulging in human sacrifices, for there are literary evidences to this effect. Bhavabhūti introduces in his drama *Mālatī-Mādhava* a Kāpālika who, for having attained

mantra-siddhi, attempted to sacrifice Mālatī to his god. Vādirajasūri in his *Yaśōdharakāvya* describes the preparations for two human sacrifices for which two pretty little children were decoyed and taken to the altar but fortunately saved from the catastrophe.

Kṛishṇamiśra says that the Digambaras and the Kāpālikas quitted all other countries and gradually retired to the Mālava and Ābhira countries, which are inhabited by low class men (*pāmaras*).

The Śaivagamas inform us that the Śaivas worship Śiva in the aspect of Tāṇḍava-bhūshaṇa; the Pāśupatas, Śiva smeared with ashes and wearing *jatāmakuta*, the Mahāvratas, Śiva wearing a garland of bones, the Kālāmukhas, Śiva wearing *sphaṭikā* and *putradīpa* (?) beads, the Vāmāchāras, Śiva wearing the sacred thread and carrying fire and the Bhairavas, Śiva carrying *ḍamaru* and wearing anklets, and that all these aspects of Śiva should have three eyes.

From all that has been said of the various sects of Śaivas the following conclusion about Śaivaism naturally suggests itself. The prototype of all the *ghōra* forms of Śaivaism is the personality of Śiva himself, dancing and singing in a wild manner on the burning ground and smearing himself with the ashes of the dead and

adorning himself with the skulls and bones of the dead; or going about naked in the streets of householder ṛishis and tempting their womenfolk, living in bliss also with his own consort; or performing severe austerities, wearing his hair in *jaṭas*; drinking and eating from human skulls; killing, maiming and otherwise destroying animal life—all these acts of Śiva were closely followed by such sects as the Kāpālas, the Kālāmukhas and the Vāmāchāras. These sects which considered living in close imitation of Śiva and who considered living happily with women in this life *mōkshā* or bliss, are perhaps really old. Their teachings afforded ease and pleasure, indulgence in flesh-food, drinking liquor and promiscuous intercourse; and at a time when, as a result of the preaching of the Buddha and Mahāvīra, the Vaidikas practically gave up flesh and liquor, some of its members with a taste for lower passions not finding their surroundings congenial to their tastes might have turned renegades and joined the ranks of the Śaivas, as we hear from the *Varāhapurāṇa* and the *Sūta-saṁhitā*, and have undergone the *dīkshā* and other rites peculiar to Śaivaism. This state of moral depravity attended with conduct unfit for any society could not be tolerated by others and in the long run by the members of even the Śaiva

sects themselves. Therefore, after the fresh glamour passed away, these degraded Brāhmaṇas apparently set themselves to cleanse their faith of its filth, evolve a system of philosophy for it and a line of conduct for its adherents and claim a purer status equal to or identical with that of the Vaidikas. In this evolved Śaivaism, also known as Śuddha Śaivaism, we do not meet with any one of the evils complained of. Those that persisted in it, the Kāpālas and the Kāḷāmukhas, have gone to the wall in the contest and are lost for ever.

The Vaidikas at first never paid so much attention to the details of temple building, setting up in them of innumerable images and performing pompous ceremonials, but had one or two small images in their own houses their *ishta dēvatās* and *kula dēvatās*, and they were enjoined to meditate in silence upon the Supreme Brahman as residing in the image; they took to resorting to temples and attending to elaborate ceremonials held in them at a later stage when the *avaidika* cults were purged of their objectionable practices. And when the non-Āryan Śiva was beyond contention welded on the Āryan Rudra or Agni, even *liṅga* worship was adopted by the Vaidikas as identical with the worship of Rudra or Agni and at the present time all Vaidika or Smārta Brāhmaṇas are worshipping

the *linga* and are even seen dancing and making *huḍukkāra* noise while worshipping in temples, a strange survival of the Pāśupata customs.

The orgies and revels in lascivious acts was also the characteristic feature in all countries in which phallic worship was practised; in Greece, in Alexandria, in fact the whole of the Mediterranean Coast the revelries differed in no way from those in existence among the early Indian Śaiva sects. The initiation and other ceremonies belonging to these Priaptic cults, might possibly have been refined by such intellectual and moral men as Socrates, Pythogoras and others, and very likely the reformed cults have descended to or been copied by the modern Freemasons.

We have till now been discussing the earlier forms of Śaivaism; but India has not been idle since then Newer sects of Śaivaism sprang from time to time and gathered a large following. Two such stand out prominently, namely the Vīraśaivas of Southern India and the Pratyabhijñas of Kashmere The former was started by Basava, a Brāhman who occupied a high position in the Court of the Kaḷachūri, king Bijjana or Bijjala. Basava was born of Brāhmana parents but refused to undergo the *Upanayana* ceremony, proclaiming that he was a special worshipper of Śiva and that he was born to

destroy the caste system. Basava taught the adoration of the *liṅga* as the chief feature of his system; his followers were taught the importance of veneration to the *guru*; the *liṅga* and the *Saṅgha*. They were also taught that, as soon as a Śaiva dies, he becomes one with Mahēśvara; child-marriage was discountenanced and post-puberty marriage was the general rule among them, widow re-marriage was also permitted. The Liṅgāyatas or the followers of Basava carry about their person a small *liṅga* either encased in a silver casket and hung about the neck or tied up in a silk cloth which is bound round the right arm or on the neck. Under no circumstances should this *liṅga* leave the person of the wearer, it is like the *yajñōpavīta* of the Brāhmaṇa never to be removed during the life-time of the wearer. The Liṅgayatas are supposed to have no caste distinction, but there are among them Brāhmaṇas who are known by the name of Ārādhyas, nor is an Ayyanōru (their priestly class) known to interdine with low caste Jangamas (or congregation). They have a number of curious customs among them which it is not possible to deal with here.

The Pratyabhijña school had its origin, as we have already stated, in Kashmere It appears that the most important of their religious works are

five in number; of these the *Pratyabhijña-sūtras* is the oldest and is said to have been composed by Utpalāchārya, the son (or disciple) of Udayakara. The basis of the work was the *Śiva-drishṭi śāstra* of Sōmānandanātha. The Pratyabhijña system is believed to be an easy and new system of religious philosophy. Though comparatively new, the Pratyabhijña school has its foundation in older works. The great Abhinavaguptāchārya has written two commentaries on the *sūtras*, which are known as the *Laghu-Pratyabhijñavimarśanī* and the *Bṛihat-Pratyabhijña-vimarśanī*. From the internal evidences available in the various works, it is inferable that this school became prominent in the 10th century A.D.

The power of recognising an object originally known to us but which had been lost sight of for long is called *Pratyabhijña*. According to the followers of this school, Paramātman or Paramēśvara is that which exists always and is pervading everywhere, is absolutely free and is the embodiment of energy and of blissful light. There is no distinction between Paramēśvara and the Jīvātman. But the latter is covered by the darkness of *māyā*. If one realises, by the help of his *guru*, his own omniscience, omnipotence etc., he recognises in him the Paramātman. This recognition by the

Jīvātman of the Paramātman as identical with itself is illustrated by an example. A husband is separated from his wife. The wife learns everything about her husband and *vice versa* by means of news of each brought to the other. But when the husband returns after a very long time and stands before his wife, she is unable to recognise him and till she is able to realise in him her husband, she is not conscious of the presence of her husband near her. Since the Pratyabhijña philosophy does not involve severe practices like *prāṇāyāma* it is held by Abhinavaguptāchārya to be an easy religion. All castes are equally admitted into it. Its categories and their philosophy are also easy enough though unnecessary to be detailed here.

Regarding the caste marks of the various schools of Śaivas, Anantānandagiri says as follows —The *Śaivas* make marks of the *liṅga* on both the shoulders, the *Raudras* mark their forehead with the *triśūla*; the *Ugras* mark their shoulders with the *ḍamaru*; the *Bhaṭṭas* mark their forehead with the *liṅga*; the *Jaṅgamas* mark their chest with the *triśūla* and wear on it the *liṅga* and the *Pāśupatas* mark the forehead, the two shoulders, the chest and the navel with the *liṅga*.

SIVA.

ŚIVA.

ONE of the most interesting chapters in Hindu Mythology is the history of Śiva, the god of destruction among the Hindu Trinity. In the *Ṛigvēda*, the *Vājasanēyi-saṁhitā* of the *White Yajur-vēda* and in the *Atharvaṇa-vēda*, the word *Śiva*, meaning the auspicious, occurs as an epithet of Rudra. It is only Rudra, (and not Śiva) who is praised in all hymns; he is represented in these hymns as a malevolent deity causing death and disease among men and cattle and is therefore specially prayed to by the hymnists for allaying his wrath towards them, sparing them their families and cattle, and attacking and damaging their enemies and their belongings. The physical description of Rudra is found in a number of hymns in great detail. For instance, in some places he is said to be tawny in colour and in others of a very fair complexion, with a beautiful chin, wearing golden ornaments, youthful and having spirally braided hair on his head. He

Early references to Rudra.

carries in his hands a bow and arrows and is described, in some hymns, as wielding the thunderbolt. He is, throughout the Vēdic period, identified with Agni and is also said to have given birth, by his contact with Prishṇi (the earth), the Maruts (the winds). In the *Atharvaṇa-vēda* it is stated, that "Bhava (Rudra) rules the sky, Bhava rules the earth and Bhava hath filled the vast atmosphere"; in the same work we come across the names Bhava, Sarva, Sahasra-bāhu, Mahādēva, Paśupati, Rudra the slayer of Ardhaka (the Andhaka of the Purāṇic period), Ugra and Īśāna used as synonyms of Rudra, these names are also found in the *Śatarudrīya* along with Aghōra, Girīśa, Nīlagrīva, Kapardin, Sabhāpati, Gaṇapati, Sēnāni, Bhīma, Sitikaṇṭha, Śambhu and Śaṅkara. It might be remarked here that all the names given above are applied at the present time to Śiva-Rudra, who is a later addition to the Hindu triad In the *Śatapatha-Brāhmaṇa* we learn "Agni is a god. These are his names Śarva, as the eastern people call him, Bhava, as the Bāhikas call him, Paśūnāmpati, Rudra and Agni. The names other than Agni are ungentle (*aśānta*), Agni is his gentlest designation (*śāntatma*)."

From the descriptions of Rudra given above it is patent that Agni, who is the same as Rudra,

had his abode in the sky as the sun, in the atmosphere as the lightning and on the earth as fire; in other words, the sky, the atmosphere and the earth give birth to Agni in his triple aspect of the sun, the lightning, and fire, hence he receives the name Tryambaka or Three-mothered. By the heat of the sun received by the earth winds are produced, a physical fact well-known even to school-boys. It is this natural phenomenon, the production of winds on the surface of the earth by sun's heat, that is poetically expressed in the Vēdic hymns as the sun begetting on the earth the Maruts. The winds cause the clouds to accumulate in the atmosphere and lightning and storm follow next; all these phenomena are traceable to Agni or Rudra. The stormy winds, the dark masses of clouds with flashing lightning in their midst are all sufficiently terrifying in their effect, and Rudra or Agni who is the cause of all these fearful phenomena is naturally treated as a terrific and malevolent deity always requiring propitiation. The sufferings caused to man and beast by storms, thunder and rain should naturally have induced the Vēdic bards to have attempted to appease the wrath of this fearful deity and to protect themselves and their possessions by praises and offerings.

References to Rudra in the Mahabharata

The identity of Agni and Rudra also appears from the Mahābhārata. In narrating the birth of Skanda, it is stated in the Vana-parvan, that Svāha, the wife of Agni, assumed on six consecutive days the forms of the wives of six out of the seven *ṛishis* and enjoyed the company of her husband, who had previously abandoned her and retired to the forest, because he could not succeed in securing for himself the company of the wives of the *ṛishis* with whom he had fallen in love. The seed of Agni gathered on the six days by Svāha was deposited in a pit and covered with *kuśa* grass. On the sixth day the seed assumed the form of Kumāra (that is, Skanda). Again, later on, it is also said that Rudra, who was dallying with his consort Umā for a long time, was prayed to by the gods to assume his other functions; he let drop his seed on the earth. Agni was asked to take it in and develope it, but its burning effect was so great that he could not bear it; he dropped it in the river Gaṇgā and Skanda was born therefrom. From these two statements, the only conclusion possible is that Rudra, who was the same as Agni was the father of Skanda.

From occupying the minor position of Agni in the Vēdic period, Rudra emerges into one of the

supreme deities in the Purāṇic period; and he is often found to claim superiority over Vishṇu and Brahmā. In the Purāṇic period also Rudra retains his attributes as the destroyer and the terrific; he is described as "assuming the forms of the gods Vishṇu and Brahmā, of men, of *bhūtas* and other beings, of beasts and of birds; he is the soul of the universe; and pervades through it; he dwells in the heart of all creatures and knows all their desires; he carries a discus, a trident, a club, an axe and a sword; he wears a girdle of serpents, ear-ornaments composed of serpents and an *Yajnōpavīta* of serpents; he laughs, sings and dances in ecstacy, and plays on a number of musical instruments; he leaps, gapes and weeps and makes others weep; speaks like a mad man or a drunkard, as also in sweet voice..........He dallies with the daughters and wives of the *ṛishis;* he has erect hair, looks obscene in his nakedness and has an excited look." "Rudra has braided hair and matted locks, frequents cemeteries and performs awful rites; he is now a mild *yōgi* and is also very terrible. He is said to possess in every age the nature of Nārāyaṇa, that is, his *tāmasic* nature." Such descriptions form the basis of the several *purāṇic* legends

Rudra in the Puranic period.

regarding Śiva, as also of the various images of this deity. For instance, Śiva is represented as dancing in an ecstacy; he is then known by the name of Naṭarāja; as a naked figure engaged in begging for cooked rice, when he is called the Bhikshāṭana-mūrthi; and so forth. We are therefore concerned immediately with the various aspects of Śiva described in the *Purāṇas*.

Birth of Rudra in the Brahmaṇas.

The birth of Rudra is given in the *Śatapatha-brāhmaṇa* as follows: "Prajāpati (the lord of beings), who is identified with the Sun and also the year, (the beings of whom he is lord being the seasons), desired to have a son; he consorted, for that purpose, with Ushas and a son (Kumāra) was born. As soon as he was born the boy wept. The father asked why he wept. He replied he had got no name to take away the evil from him. Prajāpati gave him the name Rudra. Inasmuch as he gave him the name, Agni became his form, for Rudra is Agni; he was Rudra because he wept (*arōdīt*, from *rud*, to weep). The boy said 'I am greater than one who does not exist, give me another name'. Prajāpati replied 'thou art Śarva'. Thus he obtained from Prajāpati the names Rudra, Śarva, Paśupati, Ugra, Aśani, Bhava, Mahāndēva, and Īāśna—eight names which are associated

respectively with the *tattvas* of *agni*, (the fire), *jala* (the water), the plants, *vāyu* (the winds), *vidyut* (the lightning), *parjanya* (the rain), *chandramas* (the moon) and *āditya* (the sun). These are the eights forms of Agni and Kumāra is the ninth. This is the threefoldness (*trivṛitta*) of Agni. Since there are eight forms of Agni and the Gāyatri metre has eight syllables, men say 'Agni pertains to Gāyatri'. This boy Kumāra entered into the forms. Men do not see Agni as a boy: it is these forms that they see: for he entered into these forms." The same story is found in the *Sāṅkhāyana* and the *Kaushītaki-Brāhmaṇas*. This story forms the foundation for all the later accounts given in the Purāṇas of the birth of Rudra, as also of the Ashṭa-mūrtīśvaras of the *Śaivāgamas*.

In the Puranas

The account of the birth of Rudra as found in the *Vishṇu-purāṇa* which is almost identical with that given in the *Mārkaṇḍēya-purāṇa* runs thus: At the beginning of the *kalpa* (æon) Brahmā was meditating upon begetting a son similar to himself. At once a boy of blue and red colour was seen sitting on his lap and weeping loudly. Brahmā asked him why he was weeping. The boy answered 'Give me a name'. Brahmā conferred upon him the name Rudra. But the boy wept again and again for

seven times more and obtained seven more names, Bhava, Śarva, Īśāna, Paśupati, Bhīma, Ugra and Mahādēva.

Another version of the birth of Rudra is also given in the *Vishṇu-purāṇa*. Sanandana and others who were first created by Brahmā for the purpose of creating the various beings became absorbed in meditation, attained all kinds of knowledge and became free from love and hatred. They neglected the business for which they were brought into existence by Brahmā. Seeing the indifference of his sons towards the creation of the worlds, Brahmā grew very angry and from the frowned forehead of this deity was born a son as resplendent as the sun. The body of this newly born being was half male and half female and it was terrific and large in size. Brahmā, commanding him to divide, disappeared. This being, known as Rudra, divided himself into two parts, of which one was male and the other female. The male portion further divided itself into eleven bodies of which some were pacific and some terrific in nature; in a similar way, the female portion divided itself in many forms some of black and others of white colour. Here is the origin of the Ēkādaśa Rudras and the multiform Śaktis of the later period of Hindu Mythology.

A third account of the birth of Rudra is as follows: When Madhu and Kaiṭabha, the two demons, attempted to kill Brahmā when he was created by Vishṇu in the lotus that issued from his navel, Brahmā prayed to Vishṇu that he might be saved from the demons. Pleased with the prayers of Brahmā, Vishṇu grew fiercely angry with the *Rākshasas;* from the frowned brows of Vishṇu sprang forth a being named Śambhu, wielding a trident and possessing three eyes. Thus we see, as in the case of many other deities, there are various accounts of the birth of Rudra.

Explanation of the different names of Siva.

Before proceeding with the systematic description of the images of Śiva, it will be well to look into the import of the various names given to this god. When Śiva was besought by the gods to destroy the demons who were the dwellers of three castles, the Tripurāsuras, he sought and obtained one half of their strength from all the gods; he was thenceforth known among the gods as Mahādēva or Mahēśvara, because he became the greatest among them. Since he consumes flesh, blood and marrow (as Agni), is fiery and glorious, he is called Rudra. He is termed Dhūrjaṭi from his smoky colour, and since he makes

Mahadeva.

Rudra, Dhurjati, Siva.

men prosper in all their actions, he bears the appellation Śiva (the auspicious). Śiva is known as Nīlakaṇṭha and Sitikaṇṭha. The following are the stories connected with these names When the ocean of milk was churned for obtaining ambrosia for the gods, the first thing that came up from it was the all-destroying poison; the gods afraid of this dreadful poison withdrew from the churning; Śiva in his kindness to the gods, took up the poison and swallowed it; but Pārvatī who was near her consort would not permit the poison to get into the stomach of Śiva lest it should kill him; she pressed the throat of Śiva and the poison remained there. From that time the blue poison became visible through the fair skin of the throat of Śiva, and lent it a blue lustre, which accounts for his being known as Nīlakaṇṭha.* Again it is said in the *Mahābhārata* that when Śiva destroyed the sacrifice of Daksha, he

Nilakantha

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* In the *Aitarēya-brāhmana*, Rudra is said to have drunk water (*visha*, which also means poison) Of the two meanings of the word *visha*, the latter seems to have given birth to the *purānic* legend of the later period. The statement made in the Brāhmana is a poetic rendering of the physical phenomenon of Rudra, that is, the Sun or the fire drying up water.

thrust his flaming trident again and again at Daksha and the assembled gods, and thus burnt everything with it.

Sitikantha.

The trident having done its duty flew and fell near the *āśrama* (hermitage) of the *rishis* Nara and Nārāyaṇa at Badari with terrific force. The glow of the weapon was so great that the hair on the head of Nārāyana turned green like the *munja* grass. Nārāyaṇa thereupon repelled the trident, which returned to its owner howling. Śaṅkara, in anger, ran up to Nārāyaṇa, when the latter, fearing injury at the hands of Śiva, seized him by his throat. Hence the name Sitikaṇṭha (*mamapāṇy-aṅkitaś-chāpi śrīkaṇṭas tvam bhavishyasi*).

Śiva has three eyes, the third eye came into existence under the following circumstances. Śiva was sporting with his consort Pārvatī on the slopes of the Himālayas, when she playfully closed with her hands the two eyes of Śiva. The whole universe was at once submerged in cosmic darkness and all activity was suspended, sacrifices stopped and gods became quiescent. Mahādēva dispelled the darkness, by the fire bursting out of his forehead, in which a third eye, as luminous, as the sun, was formed.

Trinetra.

In a number of places in the *purāṇic* literature we see a sort of fierce denunciation of Śiva and the

Śaiva cult; this is perhaps on account of some of the revolting rites connected with the worship of Śiva. A graphic description of these rites as has already been mentioned, is given by Bhavabhūti in his *Mālati-Mādhava*.

Conflict between the Vedic and the Saiva cults.

At the time of the *Mahābhārata*, animals seem to have been offered systematically as sacrifices in the temple of Śiva, for, we hear Kṛishṇa admonishing Jarāsandha for his cruelty to other kings: says he, "what pleasure can those princes have in existence, when they have been consecrated for slaughter and kept as victims in the temple of Paśupati. Thou king, hast set apart for sacrifice to Mahādēva Kshatriya princes. ..In so far as you have resolved to offer these kings to Rudra, the guilt committed by you by slaughtering them will also attach to us and we have never seen such a thing as offering human beings in sacrifice and thou seekest to sacrifice to Śaṅkara human victims." Daksha in his rage, denounces Śiva as the "Proud abolisher of rites and demolisher of barriers, such as by teaching the word of the Vēda to the Śūdras....," as "roaming about in cemeteries attended by the host of *bhūtas* (goblins), like a mad man, naked and with dishevelled hair. He is seen laughing, weeping, covered with ashes gathered from

the funeral pyres and wearing a garland of human skulls and ornaments of human bones. he pretends to be the auspicious (*Śiva*) while in reality he is *aśiva*; he is insane and is liked by the insane; and he is the lord of the Pramathagaṇas, beings whose nature is essentially darkness. ....Let this Bhava, the lowest of the gods, never receive at the worship of the gods like Indra, Upēndra and others, any portion of the oblations with them." It might be noted here that the conscious neglect of Daksha to offer a portion of the sacrifice to Śiva in his great *yajña* was certainly due to his hatred for Śiva and his cult. Mahādēva himself admits that from the beginning he was not given any oblations in sacrifices. addressing Umā, he says "the old practice of the gods has all along been that no portion should be offered to me in any sacrifice. By this custom, which is established by the earliest arrangement, the gods legitimately (*dharmataḥ*) decline to give me a share in the sacrifices." From these statements we are led to infer that the Vēdic Indian looked upon Śiva as a low class deity and was not offering him any oblations along with Indra and other gods. By the entreaties of his wife Pārvatī, Śiva establishes for the first time in the *yāga* of Daksha, his right to receive oblations, this "lowest of the gods" gets up to the level of the Vēdic gods

at a later period and is reconciled with the Vēdic Hindu. That the ways of the adorers of Śiva were indeed revolting is seen in the imprecation of Bhṛigu found in the *Śrī Bhāgavata*. He says "Let those performers of the rites of the Śaiva cult be heretics and opponents of the true *Vēdas*. Having lost their purity and misled in their understanding, wearing matted hair, ashes and bones, let them undergo the Śaiva initiation, in which liquor is the deity. Since you, the followers of the Śiva cult, revile the *Vēda* and the Brāhmaṇas, who are the only safeguards keeping intact the straying humanity, you have become heretics. For, the *Vēda* is the auspicious (*Śiva*) and the eternal path of the people, which has been followed by the ancients and of which Janārdana is the authority." We obtain a glimpse of the real state of affairs at that time from the quotation from the *Śrī Bhāgavata* given above. People, including some Brāhmaṇas, left the fold of the Vēdic religion and joined the cult of Śiva, reviled the Vēdic religion, took to spirituous liquors and became celibate mendicants, daubing their bodies with the ashes of the cemeteries and adorning themselves with bones. They threw off the study of the *Vēdas* and violated their sanctity by teaching them to Śūdras and others. The conditions of the Vēdic Brāhmaṇas of that period is mirrored in the counter

imprecation pronounced by Nandīśvara, a devout follower of the Śiva cult. He tells us that the revilers of Śiva are sunk, out of the love of carnal pleasures, in domestic life, in which bad morals are not infrequent; they practise a number of ceremonies without understanding their real import and are degraded by the rules of the *Vēdas*. They smell strongly of liquor. Nandīśvara heaps up on the heads of the followers of the Vēdic religion the curse that these be ever sunk, deluded by the words of the *Vēdas*, in the mire of ceremonial ignorance. The complaint of the *Śaiva* against the *vaidika* is that the latter pays greater regard to the life of a house-holder and that he performs a number of ceremonies without understanding their meaning. It is in fact a rebellion against the ignorance of Vēdic rites and a denunciation of family life.

With the admission of Śiva into the fold of the higher gods, there seems to have come over the followers of both the Vēdic and Śaiva cults a strong desire for a sort of reconciliation. Thus, we see Arjuna praising Śiva, in the *Vana-parvan* of the *Mahābhārata*, as follows "Adoration to Śiva in the form of Vishṇu, to Vishṇu in the form of Śiva .. ..to Hari-Rudra." Again, in the *Śānti-parvan*, we see it stated by Kṛishṇa that, when the god of gods, Mahēśvara, is worshipped, the god

Nārāyaṇa, the Lord, will also be worshipped, that he who knows and loves Rudra knows and loves Nārāyaṇā and that Rudra and Nārāyaṇā are but one in principle, divided into two and operating in the world in manifested forms. The same spirit of conciliation, by which Hari and Hara are viewed as one, is also found in the *Harivaṁśa* wherein we hear Mārkaṇḍēya saying to Brahmā. "When you show me this auspicious vision, I perceive that there is no difference between Śiva who exists in the form of Vishṇu and Vishṇu in the form of Śiva.......He who appears as Vishṇu is Rudra.... ......Bestowers of boons, creators of the worlds, self-existent, they are the (composite being) half male and half female (Ardhanārīśvara) And just as fire entering into fire becomes nothing other than fire, so Rudra entering into Vishṇu should possess the nature of Vishṇu ... ...Vishṇu, the highest manifestation of Rudra, and Śiva, the highest manifestation of Vishṇu, are only one god, though divided into two and move continually in the world. Vishṇu does not exist without Śaṅkara nor Śiva without Kēśava, hence, these two, Rudra and Upēndra (Vishṇu) have formerly attained oneness." This reconciliation of Śiva with Vishṇu seems to be based upon the re-discovery of the identity of Rudra, Agni

with Āditya, another modification of Agni, as found residing in the sky. The Vēdic Agni becomes Rudra or Śiva and the Vēdic Āditya becomes Vishṇu, in the Purāṇic period.

The hatred of the followers of the Vēdic cult towards the Śaivas seems to have been also attributable to the worship by the latter of the phallic emblem. The very touch of the Śaiva was considered by the Vaidika as imparting pollution, because the former set up, from the earliest known times, material representations of the *phallus* in their temples and offered worship to them. That the phallic worship is foreign to the Vēdic religion becomes quite clear from the references we meet with in the *Ṛig-Vēda*. In one place it is stated "The glorious Indra defies the hostile kings, let not those whose god is the *śiśna* approach our sacred ceremony" and in another we read "Proceeding to the conflict, and desiring to acquire them, he has gone to, and in hostile array besieged, inaccessible places, at the time when, irresistible, slaying those whose god is the *śiśna*, he by his craft conquered the riches of the city with a hundred gates."* The worship of the Phallus

* "But, Śāyana, following Yāska, interprets the word *śiśnadēva* of these two passages as referring to those who

which the non-Aryans of India shared with other nations who inhabited on the borders of the Mediterranean sea, has survived in India to this day. The *Dhruvabēras* in all Śiva temples is the *Liṅga* surmounted upon the *Yōni* or the *piṇḍikā* (pedestal). It is only in very rare instances we meet with the anthropomorphic representations of Śiva set up as the principal deity in Śiva temples. This non-Āryan phallic emblem seems to have been identified at a later period with Skambha of the Vēdas, wherein Skambha is conceived as co-extensive with the universe and comprehends in him the various parts of the material universe, as also the abstract qualities, such as, *tapas*, faith, truth and divisions of time. He is distinct from Prajāpati, who founds the universe upon him. "The thirty-three gods are comprehended in him and arose out of non-entity, which forms his highest member, as well as entity is embraced within him". The gods who form part of him do homage to him. In the praise of Skambha we meet with the following passages, namely, "Where Skambha, generating,

sport with the *śiśna*, *i.e.*, unchaste men Durgāchārya also gives the same meaning he says that the name is applied to those who are always dallying carnally with prostitutes, forsaking Vēdic observances."

brought Purāṇapurusha into existence" and "Skambha in the beginning shed forth that gold (*hiraṇya*, out of which Hiraṇyagarbha arose) in the midst of the world" and lastly "He who knows the golden reed standing in the waters is the mysterious Prajāpati." From the first two of the three passages quoted above, we see that one of the functions of Skambha is to beget Hiraṇyagarbha, or Purāṇapurusha, the god of reproduction. He pours forth his golden seed in begetting Prajāpati. The original of the third passage runs thus: *Yō vētasam hiraṇyayaṃ tishṭhantaṃ salilē vēda sa vai guhyah Prajāpatih.* In the *Rig-vēda* and the *Śatapatha-Brāhmaṇa*, the word *vaitasa* has the sense of *membrum virile.* Hence the word *vētasa* in the present passage also might be understood to refer to Linga and the non-Aryan worshippers of the phallus might have based the identity of the Liṅga with the Skambha of the texts of the *Atharvana vēda* quoted above. It is this same Skambha that has given birth to the *purāṇic* story of Śiva's appearance as a blazing pillar between Brahmā and Vishṇu when they were quarrelling about the superiority of the one over the other. At a later time a sort of philosophical clothing is given to the primitive Liṅga; by a section of scholars the Liṅga and its pedestal are

viewed, with some justification, as the representation of the *aranis*, the two pieces of wood which were rubbed together by the Vēdic Indian in making fire At that period the upper stick was considered as male and the lower as female, by the co-operation of which fire was generated. If this explanation is to be taken, the object generated is the fire, which the Vēdic Indian identified with Rudra, same as Śiva of the later mythology and the objects that gave birth to Rudra cannot represent the hermaphroditic form of Rudra. Hence, it is undoubted that the Linga and the Yōni represent the Great Generative Principles of the Universe, Purusha and Prakṛiti. That in its earlier stages Linga worship was purely phallic can be established by means of a number of Sanskrit texts from various works of authority.

References to Linga worship

The earliest references to the phallic worship are, as we have seen above, to be found in the *Ṛig-vēda*, where the phallus is called *śiśnadēva*. When we come to the later or the *purāṇic* period the references are fuller and more explicit. In the *Markaṇdēya-Purāṇa* there occurs the following story. *Mārkaṇḍēya* says that Rudra and Vishṇu are the creators of the Universe and they form the Ardhanārīśvara aspect of the

former deity. Here the allusion is to the Haryardha form of Śiva, in which the female generative principle is identified with Vishṇu. That the male and the female principles are inseparable and are ever found together in cosmic evolution is the real import of the Ardhanārīśvara or Haryardha forms of Śiva; the same idea is also conveyed in a brief way by the symbols the *liṅga* and the *yōni*. In the *Bhāgavata-Purāṇa* (second *skanda*) Mahādēva is described by Brahmā as, "the Parabrahman, the lord of Śakti and Śiva, who are the womb and seed respectively of the universe, who, like a spider, forms it in his sport, through the agency of Śakti and Śiva, (who are one with himself), preserves and re-absorbs it." The *Liṅga-purāṇa* also states that Pradhāna (nature) is called the Linga and Paramēśvara is called the Liṅgin (the sustainer of the Liṅga) and that the pedestal of the Liṅga is Mahādēvī (Umā) and the Liṅga is the visible Mahēśvara. A more express allusion to the generative power of the *Liṅga* and the *yōni*, the emblems of the Śaiva cult, is found in the *Vishṇu-purāṇa*, wherein we are told that Brahmā asked Rudra, born of his anger, to divide himself; thereupon Rudra divided himself into two, a male and a female portion. The epithet *mahāśēpha* in *Urddha-kēśō mahāśēphō nagnō vikṛta lōchanah*

occurring in the *Mahābhārata* is also worth noting in this connection. A further quotation from the same work is also to the point "And since, standing aloft, he consumes the lives of men, and since he is fixed, and since his Linga is perpetually fixed, he is called Sthāṇu . . . and when his Linga remains continually in a state of chastity, and people reverence it, this is agreeable to the great God Mahādēva. The worshipper of the Linga who shall adore the image (*vigraha*) or the Linga of Mahādēva, enjoys continually great prosperity. It is the Linga, raised up, which the *rishis*, gods, *gandharvas* and *apsarases* worship," and "He whose seed is raised up, whose Linga is raised up, who sleeps aloft, who abides in the sky The Lord of the Linga, the lord of the *suras* (gods) the lord of the seed, the producer of the seed." Śankarāchārya in his *Saundaryalahari* (verse 1) also says "When Śiva is united with Śakti, he is able to create, otherwise he is unable even to move." The *Kuvalayānanda* of Appayya Dikshita begins with "We praise the ancient pair, the parents of the universe, each is the end attained by the penance of the other" In a work called *Ānandānubhava* it is stated that Śakti is of the form of the pleasure derivable from *Guhya* (the female organ) and that Śiva is the Linga, from the union of these two is the cause of

the joy that is found in the universe.* Again, in an inscription found in the Mysore State, the following salutation to Śiva and his Dēvī is given † "The only god, victorious is Śiva, the

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*गुह्यानन्दात्मिका शक्तिः लिङ्गरूपः शिवः परः ।
तयोर्मिथुनकौशल्यं जगदानन्दकारणम् ॥

†एको देवः स जयति शिवः केवलज्ञानमूर्त्ति
देवी सा च त्रिभुवनमिदं यद्विभूतेः प्रपञ्चः ।
यत्कूटस्थं मिथुनमविनाभावसम्बन्धयोगात्
मिश्रीभूतं तदखिलजगज्जन्मबीजं नमामि ॥

No 242, Shikaripur Taluk, Shimoga District, Mysore.

Other references to the phallic nature of the *linga* are —

1. वचनाद्वो महाभागाः प्रणम्योमा तथा भवत् ।
सा भगाख्या जगद्धात्री लिङ्गमूर्तेस्त्रिवेदिका ॥
लिङ्गस्तु भगवान्द्वाभ्यां जगत्सृष्टिर्द्विजोत्तमाः ।
लिङ्गमूर्तिः शिवो ज्योतिस्तमसश्चोपरि स्थितः ॥
लिङ्गवेदिसमायोगादर्धनारीश्वरोऽभवत् ॥

Lingapurāna, ch 100, Vv. 6 & 7.

2. जाने त्वं ईशमीशं विश्वस्य जगतो योनिबिजयोः ।
शक्तेः शिवस्य च परं यत्तद्ब्रह्म निरन्तरम् ॥
त्वमेव भगवन्नेतच्छिवशक्त्योः सरूपयोः ।
विश्वं सृजसि पास्यत्सि क्रीडन्नूर्णपटो यथा ॥

Bhāgavatapurāṇa.

3. योनिलिङ्गप्रकारेण जगत्सृष्ट्यर्थकारणम् ।
तथासंयोगभावेन कर्मरूपमुदाहृतम् ॥

Vātuḷaśuddhāgama.

form of all wisdom, and also Dēvī; whose possession are the three worlds, unchangeable in the universe, ever united, through whose union the essence of all things is mingled, the seed from which the world is born—do I reverence." In the *Śiva-Linga-Pratishṭhā-vidhi*, the author Aghorā-Śivāchārya gives a *mantra* which runs thus: *Umāyai bhaga-rūpiṇyai linga-rūpadharāya cha Śankarāya namastubhyam....* ; and which means I salute Umā who is in the form of *bhaga* and Śankara is in the form of Linga We learn from the *Siddhāntasārāvaḷi* that the bringing about the union of the *pīṭha* which is the symbol of Śakti and the *linga*, that of Śiva, in accordance with the rules laid down in Śaiva śāstras is called *pratishṭhā*.* We

4 In marking the lines (*sūtras*) on the surface of the stone *linga*, it is stated that the part marked out thus should resemble the nut of the (human) *linga* .—

" . ...लिङ्गमूर्द्धेव मूर्द्धा "

Similarly in describing the form of the *pīṭha* for the *Linga*, it is required to be made in the shape of the *bhaga* (the human *pudendum*) .—

" पीठेलक्ष्म भगाकृतिस्तु पुरतस्तूर्ध्वाम्रकं पिण्डिका रन्ध्रस्यापि गुणांश-भागयुगळे मूले भ्रमद्वंद्वयुक् .. . ."

Siddhāntasārāvali.

उमायै भगरूपिण्यै लिङ्गरूपधराय च ॥

Kāmikāgama.

*पीठं लिङ्गमुमाशिवस्तयोर्योग प्रतिष्ठोदिता बिष्युक्तः.....................

can quote several such texts, but those already given are more than ample to show the phallic nature of linga worship. So much about the evidences gathered from literature. Let us now turn our attention to sculptural evidences.

The earliest known Liṅgas, so far as we know at present, are two; one comes from Bhiṭa and is, now preserved in the Lucknow Museum. It has been described in a brief account contributed by Mr. R. D. Banerji to the Annual of the Director General of Archæology for 1909—1910. About this *liṅga* of Bhitā Mr. Banerji writes, "The top of it is shaped as the bust of a male holding a vase in his left hand, while the right is raised in the *abhaya mudrā* posture. Below this bust, where the waist of the figure should have been, are four human heads, one at each corner. From the mode of dressing the hair and the large rings worn in the lobes of the ears, it appears that these are the busts of females. They are more or less defaced, but still retain sufficient detail to admit of identification. The upper part of the head of the male is broken, only the portion below the nose being extant. The male figure wears a cloth which is thrown over the left shoulder, the folds being shown by a double line running over the breast. The vase held in the left hand resembles to some extent, the

The four faces on the four corners which are believed by Mr. Banerji might be of females are really those of male figures. (See Pl. I.)

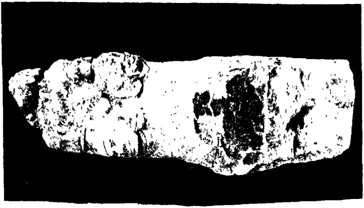
The palæography of the inscription found engraved at the bottom of this Liṅga is its most important feature, for, it enables us to determine the approximate age of this most interesting antiquarian object. With the help of the characters, Mr. R. D. Banerji has correctly guessed the age of the Liṅga to be the first century B.C.

The second most ancient Liṅga is the one discovered by me at Guḍimallam some years ago and which has not been described in detail hitherto. It is one of the most perfect pieces of sculpture of its class and is of great value in connection with the history and nature of the *liṅga* worship. Guḍimallam is a village situated at a distance of six miles to the north-east of Rēṇiguṇṭa, a railway junction station on the Madras and Southern Maharatta Railway. In this place, there is an ancient temple with several inscriptions in it; the god of that temple, the Liṅga under consideration, is known from ancient times by the name of Paraśurāmēśvara and the liṅga is still in *pūjā*. Being a badly managed temple, scarcely any oil is spent upon bathing the images, a fact which accounts for the liṅga being in the same condition as when it

PLATE I.







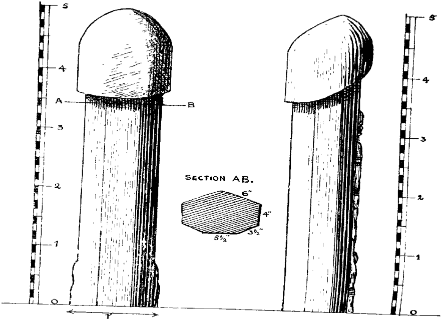
Three different views of the Bira Lingam Stone

was carved; there is no oily dirt on it and the high polish is in no way lost; but there are a few chips here and there, and it is not known if they have existed from the beginning or came into existence at a later period. It is very probably the latter. The liṅga is made of a reddish igneous rock, very brittle and compact in its composition which takes very high polish and which is found in the Tirupati hills which pass near the temple of Paraśuramēś-vara. The Liṅga is set directly on the floor of the central shrine and the *piṇḍikā* or the pedestal is cut out in the form of a quadrangular ridge on the ground; it is exactly five feet in height and bears upon its front portion a beautiful figure of Śiva. This figure of Śiva has two arms, in the right one of which a ram is held by its hind legs and with its head hanging downwards (see fig. 4, Pl. V); in the left one is held a water-pot (fig. 3, Pl. V), and a battle-axe (*paraśu*) rests upon the left shoulder (fig. 2, Pl. V). On the head of the figure of Śiva is a covering, resembling a turban, of plaited,—not matted,—hair (see Pl. III and fig. 9, Pl. IV). The face is distinctly Mongoloid in its features, with a somewhat snub nose, high cheek-bones, narrow forehead and oblique eyes. This last item agrees well with Virūpāksha (he with oblique eyes), one of the

PLATE II.



Front View.



Side View : Guḍimallam Linga Stone.

Back View.



Bust of the image of Śiva on the Guḍimallam Liṅga.

[To face page 66]

PLATE IV.

Details of ornaments in the Gudimallam Sculpture.

Fig. 1.

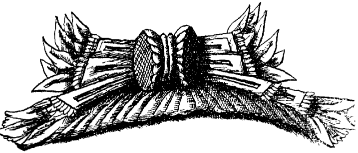


Fig 2.



Fig 3.

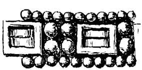


Fig 4



Fig 5.



Fig. 6

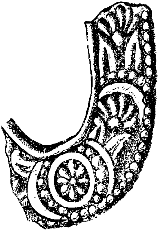
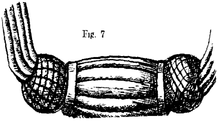


Fig. 7



names of Śiva. There are *kuṇḍalas* in the ears (fig. 1, Pl. IV), the lobes of which are distended so as to hang down as far as the shoulders, on each of the upper-arms is a highly finished ornamental band (*aṅgadā*) and on the forearms five bracelets of different patterns (see figs. 2—7, Pl IV). Round the neck is to be seen a necklace of rare workmanship (fig. 8, Pl IV); it is noteworthy that there is no *yajñōpavīta*, the Brāhmanical sacred thread, which is insisted upon in all *Āgamas*. The image wears a cloth on the loins, which, from its sculpture, appears to be of a very fine texture, for the thighs and the organ are visible through it very distinctly. The creases and smaller folds of the cloth running across the thighs are very well executed, and the larger and heavier folds flow down between the two legs

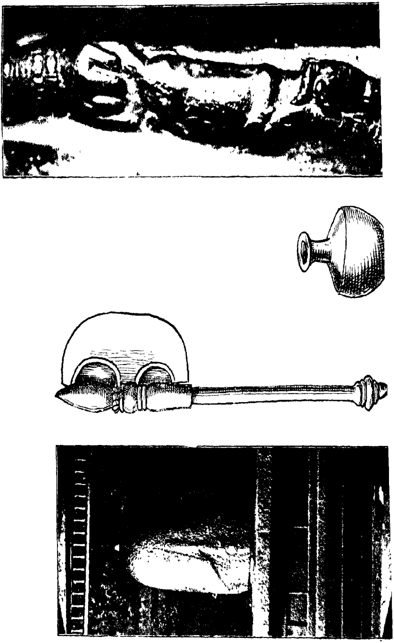
The figure of Śiva stands astride upon the shoulders of a Rākshasa—the Apasmāra-purusha—who is sitting on the ground on his haunches and supporting himself with his hands which are planted on the ground near the feet. He too has a sort of *jaṭāmakuṭa* on his head and a *hāra* of beads round his neck. He is swarthy and burly in the build of his body, possesses a pair of pointed animal ears and is, withal, jolly and happy, as is evidenced from the broad grin on his face.

The Linga itself is composed of two parts, the nut and the shaft of the *membrum virile*, each of them shaped exactly like the original model, in a state of erection. On Pl. II are given the front, the side and the back views of the Liṅga, a reference to which will enable the reader to form an excellent idea of the exactitude with which the sculptor has modelled this Liṅga in imitation of the human *phallus*. The longitudinal facets on the erect organ (*ūrddhava-rētas*) are also represented in this Liṅga.

There is a very close resemblance of the figure of Śiva on this Liṅga to that of a *yaksha* in the Śāñchi Stūpa, figured on page 36 of Grunwedel's "Buddhist Art in India" (translated by Gibson and Burgess), the face, the ear and the ear-ornament, the arms and the ornaments thereon, the necklace the details of the workmanship of these jewels and the peculiar arrangement of the drapery, particularly the big folds that descend between the legs,—all these are exactly alike both in the image of Śiva on the Linga at Guḍimallam and in the picture of the *Yaksha* referred to above. The date of the sculpture represented in the latter picture has been fixed to be the second century B.C.*

* "143 Before Christ (*cir*). Probable date of Sanchi gateways." Grunwedel, p. 5

PLATE V.



[To face page 69.]

This naturally leads us to the inference that the image of Śiva might also belong to the first century at least of the Christian era, if not to a still earlier period. Again, from the exact likeness of the Guḍimallam Linga to the human phallus, it is certain that Linga worship was not of a mere symbol (*liṅga*), nor of a simple pillar (*sthāṇu*), but is beyond doubt phallic in its nature.* That this is the real origin of Liṅga worship even at the present day is easily seen from the rules laid down in the *Āgamas* for making a Liṅga, as also from the innumerable sculptures of Liṅga, found throughout the length and breadth of India. (For an exhaustive treatment of Liṅga, see the Chapter on Liṅgas).

Because it is established to be phallic in its nature, some may be inclined to consider Liṅga worship obscene and immoral There is nothing in it to be ashamed of, the two great Generative Principles of the Universe, Śiva and Śakti, or Purusha and Prakṛiti, the father and mother of all creations, the energy and matter of the physical scientist, is symbolised briefly in the form of the

* For a third ancient linga which is also sculptured like the human phallus, see fig 1, Pl. V. It is set up in the central shrine of the Śiva Temple at Chennittalai, a village in Central Travancore.

liṅga and the *yōni*. For the past two thousand years at least, the Hindus, males and females, have been offering worship to this symbol of the Great Architect of the Universe, without in the least adverting to or feeling conscious of the so-called obscenity of this pure symbol of the fatherhood and motherhood of the supreme deity; to them it is a symbol and nothing more, there is nothing obscene in connection with its worship; the simplest and the purest materials, such as water from a well reserved for ceremonial purposes, flowers, incense and freshly cooked rice and cakes, are used in the worship of the Liṅga. If there be any the slightest lack of cleanliness and purity on the part of the officiating priest, it would be passed over unnoticed in a Vishṇu temple, but never in a Śiva temple, where absolute purity and cleanliness are rigorously demanded from the *pūjāri*. Thus, whatever might have been the original setting and the import of the symbolism, at the present time they are forgotten and lost; and the worship of the *Liṅga* and the *yōni*, is absolutely* and thoroughly

* The attention of the reader may here be drawn to a little book entitled "Primitive Symbolism as illustrated in Phallic Worship" by Hodder M. Westrop, published by Messrs. Geo Redvay in London. In this, the author has collected information about the existence, in the past and

free from even the remotest associations of any kind of immorality or indecency.

The great antiquity of Śiva worship is established by a number of references in ancient inscriptions; some of these references are given on page 8 of the General Introduction in Volume I of this publication.

Having considered at some length the history and nature of Śiva worship, I now proceed to a systematic description of the various images of Śiva in the subsequent chapters.

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present, of phallic worship in several countries—Greece, Egypt, Rome, Assyria, Ancient America, &c. Linga worship or worship of Priapus, or *fascinum* or Pripe-gala continued to exist, according to Boudin, till the 12th century A.D. in Germany, Slavonia and France. In France a document entitled *Sacerdotal Judgments on Crimes*, of the 8th century A.D. is said to contain the following: "If any one performs enchantments before the *fascinum*, let him do penance on bread and water during three lents."

The Chala or Jangama Lingas

The *chala-liṅgas* are divided into *mṛinmaya* (those made of earth), *lōhaja* (of metals), *ratnaja* (of precious stones), *dāruja* (of wood), *śailaja* (of stone) and *kshaṇika liṅgas*, (those made for the occasion and disposed of immediately their use is over)

The Mṛinmaya Lingas

The *mṛinmaya liṅgas* may be of baked or unbaked clay. For making an unbaked clay *liṅga* it is stated in the *Kāmikāgama* that white clay, gathered from pure places, such as the tops of hills and banks of rivers, should be mixed with milk, curds, ghee, as also the flours of wheat and barley, the barks of milky trees, powdered sandal paste, mercury, etc, and the whole mass is then well mixed up and kneaded and kept for a fortnight or, at the most, a month. The *liṅga* is then shaped according to the instructions given in the *Āgamas* for that purpose The baked clay *liṅga* is used for *ābhichārika* purposes, that is, for incantations such as those made to bring about the destruction of an enemy.

The Lohaja Lingas and the Ratnaja Lingas

The *lōhaja liṅgas* may be made of the following eight metals, namely, gold, silver, copper, bell-metal, iron, lead, brass and tin. Similarly, the *ratnaja-liṅgas* may be carved in pearls, coral, cat's-eye

LINGAS.

(*vaiḍūrya*) quartz crystal, topaz (*pushyarāga*), emerald and bluestone, that is, the *ratnas* or precious stones employed in making *liṅgas* are seven in number. The Dāruja liṅgas are made of

The Daruja Lingas. the timber of the *śami*, *madhūka*, *karṇikāra*, *maṇḍūka*, *tinduka*, *arjuna*, *pippala*, and *udumbara* trees, besides these, the timber of all such trees as have barks which exude a milky latex when cut, is also mentioned as good for making *lingas*, one such tree is the jack and it is very largely employed in the Malabar Coast for carving very fine specimens of images. The *Kāmikāgama* adds many more trees, such as the *khadira*, the *chandana*, the *sāla*, the *bilva*, the *badara* and the *dēvādaru*, the timber of which is also fit for making

The Sailaja Lingas liṅgas. The stone *lingas* included in the class of *chala-liṅgas* are perhaps those small ones which are worn on the person by the people of the sect of Śaivas known as the Jaṅgamas, Liṅgavantas or Lingāyats, or Vīra Śaivas. The *kshaṇika-liṅgas* are those that

The Kshaṇika Lingas. are made then and there for *pūjā* and are, after the *pūjā* is over, cast away. They may be made of *saikatam* (sand), uncooked rice, cooked rice, river-side clay, cow-dung, butter, *rudrāksha* seeds, sandal paste,

LIṄGAS.

SIVA is worshipped in a number of anthropomorphic forms, as also in the symbol of Linga. The more common representation is the latter. As has been said already, the chief image in the central shrine of a Śiva temple, is, in a large majority of instances, the Liṅga. Very rarely do we meet with anthropomorphic images of Śiva in the central shrines, and where they are seen, as in some temples of the Pallava period in South India, they occupy a position subordinate to the Liṅga.

Liṅgas are broadly divided into two classes, namely, the *chala-liṅgas* and the *achala-liṅgas*, that is, the moveable and the immoveable Liṅgas. To the latter class belong the large and heavy stone Liṅgas which are permanently set up in the central shrines of Śiva temples A description of the different varieties of the *chala-liṅgas*, had better be given first before proceeding to deal with the important class of *achala-liṅgas*.

kūrcha grass, flowers, jaggery, and flour. It is said that worshipping a *liṅga* made of gold grants wealth (śrīpradam) * ; one of uncooked rice, *vibhava* ; a *liṅga* made of cooked rice, grants the worshipper plenty of food ; a *liṅga* made of clay gathered from river banks, grants landed estates, of cow-dung, removes all disease ; of butter, gives one a jovial temper ; of *Rudrāksha* seeds, grants knowledge ; one of sandal paste, is prescribed for those who desire *saubhāgya*, while that of *kūrcha* grass for seekers after soul-liberation, a *liṅga* composed of flowers grants long life ; one made of jaggery confers all desired ends and that made of flour strength.

Effect of worshipping various kinds of Lingas.

* In the *Uttara-kānda* of the *Rāmāyana* it is stated that wherever Rāvana went, he carried with him a golden *linga* for his worship placing that *linga* in the midst of a pedestal of sand, Rāvana made *pūjā* to it with incense and flowers of fine smell (*yatra yatra cha yātisma Rāvanō rākshasēśvara jāmbūnadamayam lingam sthāpya Rāvanah archayāmāsa gandhaiśchāmṛita gandhibhih*). The commentator remarks "that the golden *linga* was intended for constant worship. He worshipped it from the desire of sovereignty For it is prescribed in the *Tantras* that a golden *linga* should be worshipped when any one desires sovereignty (*Tal-lingam jāmbunadamayam nitya-pūjā lingam aiśvarya kāmanāya hi tal-linga-pūjā Rāvanasya aiśvarya kāmasya sauvarna-linga-pūjāyastantrēshūktah*)

It is further stated that the *liṅgas* made of metals, precious stones etc., should have only the *pūjā-bhāga* or the portion which is projecting above the pedestal in *achala-liṅgas*, together with the *piṇḍikā* or the pedestal; in other words, these *liṅgas* need not be made with the *Brahmabhāga* and the *Vishṇu-bhāga* and then set up in a separate *piṇḍikā*; the *piṇḍikā* and that portion of the *liṅga* which is to be visible and which is known by the name of the *Rudra-bhāga* are to be either carved out of a single block of precious stone or cast in metals. No rules need be observed, as in the case of *achala-liṅgas* in shaping the *chala-liṅgas* and they need not bear on them the lines that are required to be marked on the *achala-liṅgas*.

The Achala or Sthavara Lingas.

The *achala* or *sthāvara-liṅgas* are, according to the *Suprabhēdāgama*, classified under nine heads, namely, the Svāyambhuva, the Pūrva (or Purāṇa), the Daivata, the Gāṇapatya, the Asura, the Sura, the Ārsha, the Rākshasa, the Mānusha, and the Bāṇa liṅgas.* Of

*The *Mānasāra* has another classification according to which the *achala lingas* are of six kinds, namely, Śaivalinga, Pāśupata-Linga, Kāḷāmukha-Linga, Vāma-Liṅga, Bhairava-Linga and a variety which is not mentioned, but it gives no description of any of these lingas. लिङ्गमानविधि सम्यग्लक्षणं वक्ष्येऽधुना । शैवं पाशुपतं चैव कालामुखमुदाहृतम् ॥ वामं च भैरवं चैव लिङ्गमानंतु षड्विधम् ।

these, the Svāyambhuva, are said to belong to the *uttamōttama* (most superior) variety of liṅgas; those belonging to the Daivata and the Gāṇapatya classes, are of the *Uttamamadhyama* (middling superior) variety; whereas the Asura, the Sura and the Ārsha liṅgas belong to the *uttamādhama* (lowest among the superior) variety. The *Mānushaliṅgas* belong to the *madhyamādhama* (middling among the inferior) variety.

Their classification.

The *Makutāgama* recognises only four classes of *sthira-liṅgas*, namely, the Daivika, the Ārshaka, the Gāṇapa, and the Mānusha liṅgas, whereas the most authoritative of all the Śaiva *Āgamas*, the *Kāmikāgama* states that the *sthāvara-liṅgas* are divided into six classes, the Svāyambhuva, the Daivika, the Ārshaka, the Gāṇapatya, the Mānusha and the Bāṇa liṅgas. Though there is apparent diversity among the statements of the various *Āgamas* in the classification of the *sthāvara* liṅgas, practically there is no difference at all in them; some of them include the minor varieties under the major heads and swell the list, while others are somewhat more rigorous in keeping apart the major and the minor divisions among the *sthāvara liṅgas*.

The Svāyambhuva Liṅga is described in the *Kāmikāgama* as one which rose up and came in

into existence by itself and had existed from time immemorial. As such, even if these are slightly damaged by causes such as fire, wild elephants, inundation or encroachment of rivers, enemies of religion like the Tulushkas, * madmen or men possessed by devils, they need no re-setting up (*jīrṇōddhāra*). If anything at all is necessary, it

The Svayambhuva Linga.

*While commenting on the word *ripavah*, Nigamajñānadēva, son of Vāmadēvasivāchārya says, *ripavah śatruvastulushkādaya* Vāmadēva was a contemporary and protege of a king called Śambhuvarāya There are three or four Śambhuvarāyas, (that is, members of a dynasty of chiefs who styled themselves Śambhuvarāyas), of whom the Śambhuvarāya, the patron of Vāmadēva seems to be Rājanārāyana Śambhuvarāyar, whose initial date is A. D. 1322-23. In one of the inscriptions discovered by me at Tiruvāmāttūr and which is dated 1335-6 A.D., it is said that the Turukkar invaded some time previously and caused ruin to the country and that the *pūjā* in the Śiva temple at Tiruvāmāttūr was suspended for want of funds and that Rājanārāyana Śambhuvarāyar granted some lands and money to revive the *pūjās*. This Rājanārāyana constructed a *gōpura* in the Arunāchalēśvara temple at Tiruvannāmalai, sitting in this *gōpura*, Vāmadēva wrote the original and commentary of the *Jīrṇōddhāra daśaka*. Hence, the invasion and havoc caused to the temples by the Mussalmans under Malik Kafur, the general of Alla-ud-din Khilji, were fresh in the mind of the author who, therefore, includes in the term *ripavah*, the Tulushkas.

is but a few ceremonials that might be done to purify the liṅga from pollution If a portion of the Svāyambhuva Liṅga is broken, the broken part is required, if possible, to be bound with the main part with bands of gold or copper; if however, the damage is such as to prevent the pieces being bound together the broken part may be thrown away. If, however, a Svāyambhuva Liṅga is, by some cause or other, completely removed from its setting and thrown out, the event would cause the king his destruction as also of his kingdom, perhaps because he and his officers, responsible for the safety of such objects of hoary antiquity, were negligent in their duty. In fact, a Svāyambhuva Liṅga is considered so sacred that it is above all the rules laid down in the *Āgamas* for the other classes of Liṅgas. If such indeed be the superiority of the Svāyambhuva Liṅgas over others, it is no wonder that every village claims the Svāyambhuva nature for the Liṅga set up in its temple. Sixty-eight places, which are situated in various parts of India, are said to possess Svāyambhuva Liṅgas and a list of these places, is given in the commentary on his *Jīrṇōddhāra-daśakam* by Nigamajñānadēva of Vyāghrapura, son of *Vāmadēvaśivāchārya.**

* The sixty-eight places wherein Svāyambhuva Lingas are said to be found are .—

The Daivika Linga.

The Daivika Liṅgas are recognised, according to the *Makuṭāgama*, by their characteristic shapes. They may

No	Place.		Name of the deity.
1	Vārāṇasi	...	Mahādēva.
2	Prayāga	...	Mahēśvara
3	Naimiśa	..	Dēvadēvēśa
4	Gayā	...	Prapitāmaha.
5	Kurukshētra	..	Sthāṇu.
5-*a*	Prabhāsa	...	Śaśibhūshana
6	Pushkara	...	Ajōgandha.
7	Vimalēśvara	.	Viśva.
8	Attahāsa		Mahānāda.
9	Mahēndra	..	Mahāvrata.
10	Ujjayini	..	Mahākāla
11	Mahākōte	...	Mahōtkata.
12	Śankukarna	...	Mahātējas.
13	Gōkarṇa	...	Mahābala.
14	Rudrakōṭi	.	Mahāyōgi.
15	Mahāliṅgsthala	..	Īśvara
16	Harshaka	..	Harshaka.
17	Viśvamadhya	...	Māhēśvara
18	Kēdāra	...	Īśāna.
19	Himālaya	.	Rudrarudra
20	Svarnāksha	...	Sahasrāksha
21	Viśvēśa	...	Vṛishabhadhvaja.

be of the shape of a flame or resemble a pair of

No.	Place		Name of the deity.
22	Bhadravaṭa	...	Bhadra.
23	Bhairava	...	Bhairava.
24	Kanakhāla	.	Rudra
25	Bhadrakarna	.	Sadāśiva
26	Dēvadāruvana	.	Dandi.
27	Kurujāngala	.	Chandēśa.
28	Trisandhi		Ūrdhvarētas.
29	Jāngala	.	Kaparddi.
30	Ēkagrāma (?)		Krittivāsas
31	Mritakōśvara		Sūkshma
32	Kālañjara	..	Nīlakantha.
33	Vimalēśvara		Śrīkantha.
34	Siddhēśvara		Dhvani
35	Mritakēśvara	.	Gāyatri
36	Kāśmira		Vijaya
37	Makutēśvara	.	Jayanta
38	Kritēśvara	.	Bhasmakāya
39	Kailāsāchala		Kirāta
40	Vrishasthāna		Yamalinga
41	Karavīra		Kritalinga
42	Trisandhi (?)		Tryambaka
43	Virajā	...	Trilōchana.
44	Dīpta	..	Māhēśvara.
45	Nēpāla	..	Paśupati

hands held in the *añjali* pose, they may have rough

No	Place	Name of the deity.
46	Kārōhana	Lakuli
47	Ambikā	Umāpati.
48	Gaṅgāsāgara .	Amara
49	Hariśchandra	Hara
50	Mahēśvara	Ōmkara
51	Kuruchandra	Śankara
52	Vāmēśvara	Jaṭila.
53	Makuṭēśvara	Sauśruti
54	Saptagōdāvara .	Bhīma.
55	Nagarēśvara .	Svayambhū
56	Jalēśvara .	Triśūli.
57	Kailāsa . .	Tripurāntaka.
58	Karnikāra ...	Gajadhyaksha
59	Kailāsa (?) ...	Ganadhipa.
60	Hēmakūṭa	Virūpāksha.
61	Gandhamādana	Bhūrbhuva
62	Himasthāna .	Gangādhara
63	Bādabāmukha	Anala Dānavāri (?)
64	Vindhyāparvata .	Varāha.
65	Koṭitīrtha . .	Ugra
66	Ishṭikāpura (in Lanka?)	Varishta.
67	Pātāla .	Hāṭakēśvara.
68	Liṅgēśvara	Varada.
69	Gajapriya .	Jalalinga.

exterior with elevations and depressions, deep hollows and scars resembling *ṭaṅka* (chisel) and *śūla* (trident). The Daivika Liṅgas do not possess the *brahma* or the *pārśvasūtras*.

The Gāṇapa-liṅgas are those that are believed to have been set by Gaṇas. They are of the shape

The Ganapa Lingas and the Arsha Lingas.

of the fruits of cucumber, citron, wood-apple or palm. The Ārsha Liṅgas are those set up and worshipped by Rishis, they are spheroidal in shape, with the top portion less broad than the lower portion; in other words, they are like an unhusked cocoanut fruit. Both the Gāṇapa liṅgas and the Ārsha liṅgas, like the Daivika liṅgas, are without the *brahma-sūtras* The *Kiraṇāgama* informs us that the Svāyambhuva, the Ārsha and the Daivika liṅgas have no shape (*rūpa*) and no measurements (*māna*) and are recognised only by their respective shapes

The largest number of the *achala* or the

The Manusha Lingas.

sthāvarā lingas, are of the class of Mānusha liṅgas As the name indicates, this class of liṅgas consists of those set up by human hands. They are sculptured in accordance with the rules definitely laid down in the *Āgamas* and consist of ten classes. The measurement of the Mānusha Liṅgas depend upon any one of the following, namely, the height of door-way of

the central shrine, the length of one side of the central shrine (which is generally cubical in shape) or the natural unit, the *hasta* or the cubit. The Mānusha liṅgas are made up of three parts, namely, the lowest which is square in section and is known as the Brahma-bhāga, the middle of octagonal section, known as the Vishṇubhāga and the topmost, of generally circular section, known as the Rudrabhāga; the lengths of these parts vary with the different classes of liṅgas. On the Rudrabhāga of all Mānusha liṅgas are carved certain lines called *brahma sūtras*, and the tops of the liṅgas technically known as *śirōvarttana* are fashioned in a number of forms; the rules for tracing the *brahma-sūtras* and for making the *śirōvarttanas* will be described in a subsequent portion of this chapter.

Lengths of the Sarvadesika Linga.

The *liṅgas* whose measurements depend upon the length of the side of the central shrine are called the *Sārvadēśika liṅgas*; different proportions which are fractions such as three-fifths, five-ninths, or half, of the length or breadth of the central shrine are prescribed for the lengths of the liṅgas, which are further classed under *uttama*, *madhyama* and *adhama* or the superior, the middling and the inferior varieties.

Of Sarvasama Linga

The second class of the Mānusha liṅgas is called the *Sarvasama liṅga* It is also called Sarvatōbhadra in the *Mayamata* and the *Kāmikāgama.*

Of Varddhamana Linga

In the Sarvasama* class of lingas the brahmabhāga, the Vishṇubhāga and the Rudrabhāga are equal in length, whereas in the class known as the Varddhamāna liṅga,† which is also known, according to the *Siddhāntasārāvali*, as the Surēḍhya liṅga, the proportion of the Brahmabhāga, the Vishṇubhāga and the Rudrabhāga are as 4, 5, 6 or 5, 6, 7, or 6, 7, 8, or 7, 8, 9. Of these the proportion 4, 5, 6 is prescribed for *Brāhmaṇas* and the other three for the Kshatriyas, the Vaiśyas and the Śūdras respectively The lengths of the Brahmabhāga etc, in the Śaivādhika‡ lingas are according to the *Kāmikāgama*, the *Kāraṇāgama* and the *Mayamata* are 7, 7 8 or 5, 5, 6 or 4, 4, 5 or 3, 3, 4, respectively, and are meant for the four castes respectively beginning with the Brāhmaṇas.

Of Saivadhika Lingas.

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* Literally '*all equal*'

† Literally '*of ascending order of lengths*'

‡ Literally 'with the Śaiva part of larger length'

Of Svastika Lingas This class appears to be the same as the Anāḍhya liṅga of the *Siddhāntasārāvalī*. The proportion of the lengths of the *Brahmabhāga* and other parts in the Svastika liṅga, is given in the *Kāmikāgama* and the *Mayamata* as 2, 3, 4 respectively In the class known **Of Trairasika Lingas** as the Trairāśika or Traibhāgika lingas, the lengths of the various parts are given as follows: dividing the whole length of the liṅga into nine equal parts, the periphery of the Brahmabhāga should be equal to eight of these parts, that of the Vishṇubhāga seven and that of the Rudrabhāga six It should be noted here that the diameter of the *linga* is not given and we have to deduce it from the periphery, supposing that the total length of the *liṅga* is nine feet, the length of each division is one foot If, as we have already said, the periphery of the square section of the *brahmabhāga* is eight times one division, the length of a side of the square will be two feet. The same is the length of the diameter of the octagon and the circle inscribed in this square Mathematically the proportions of the periphery of the square, and the octagon and the circle inscribed in it are approximately 8, 6 624*

* $8r$, $16 \tan 22{\cdot}5^\circ$ and $2\pi r$, respectively where $r=$ the radius of the circular Rudrabhāga, which we have assumed to be $=1$.

and 6.3 times one division. (See fig. 1, Pl. VII.) Thus there is a slight discrepancy between the proportions laid down in the *Āgamas* and those obtained mathematically. All the works, such as the *Kāmikāgama*, the *Kāraṇāgama*, the *Suprabhēdāgama* and the *Mayamata* are uniform in giving the same proportions to the three parts of the Trairāśika-liṅga. There is yet one more class of *liṅgas*, the Āḍhya-liṅga of the *Siddhāntasārāvaḷi*: the lengths of the Brahmabhāga, the Vishṇubhāga and the Śivabhāga of this variety are given as 8½, 8 and 7½ respectively So far about the lengths of the various classes of *liṅgas*. I shall now proceed to the general rule regarding the width of *liṅgas*.

Of the Adhya Linga.

The *Siddhāntasārāvaḷi* lays down the following rule for fixing the widths of the Āḍhya, the Anāḍhya, the Surēḍhya and the Sarvasama *liṅgas* divide the total length of the *liṅga* into sixteen equal parts, the width of the Āḍhya *liṅga* should be six of these parts; that of the Anāḍhya *liṅga*, five, that of the Surēḍhya *liṅga*, four; and lastly of the Sarvasama *liṅga*, five; the width of the three parts having the square section, the octagonal section and the circular section of the *liṅga* is obviously the same throughout.

Widths of Lingas.

The *Mayamata* gives the widths of the various *liṅgas* in greater detail

The central shrines of Hindu temples are roughly divided according to their ground plans and superstructure into three classes, namely, the Nāgara, the Drāviḍa, and the Vēsara classes.

Of the Nagara Lingas. The width of the *liṅga* to be set up in the central shrine of the Nāgara variety is given in the *Mayamata* as follows. divide the total length of the *liṅga*, (which itself depends upon the length of one side of the central shrine),* into sixteen equal parts. the widths of the liṅga that is to be set up in it might be 5, 4 or 3 of these parts The one with a width of five parts is known as the *Jayada*

* The central shrines of all Śiva temples are square in plan The length of the *adhamādhama* or the most inferior *linga* that might be set up in the Nāgara type of central shrine is .5 of the length of one side of the central shrine and that of the *Uttamōttama* or the most superior *linga* is .6 Between these two extreme limits are seven varieties of *lingas*, the *adhama-madhyama*, *adhamōttama*, *madhyamādhama*, *madhyama-madhyama*, *madhyamōttama*, *uttamādhama* and *uttama-madhyama*, these have lengths obtained by adding a seventh part of the difference in length between the *uttamōttama* and the *adhamādhama* varieties, which in the case of the Nāgara temples is .1

or the victory-bestowing variety; that with a width of four parts is of the *Pāushṭika* or the strength-bestowing variety and that of a width of three parts, the *Sārvakāmika* or the all-desires-bestowing variety.

Of Dravida Lingas

In the case of the *liṅgas* to be set up in the Drāviḍa form of central shrines, the following rule gives their widths: divide the total length of the *liṅga** into twenty-one equal parts. the *liṅga* whose width is six of these parts is called the *Jayada liṅga*; that whose width is five parts is *Paushṭika* and that whose width is four parts is *Sārvakāmika*.

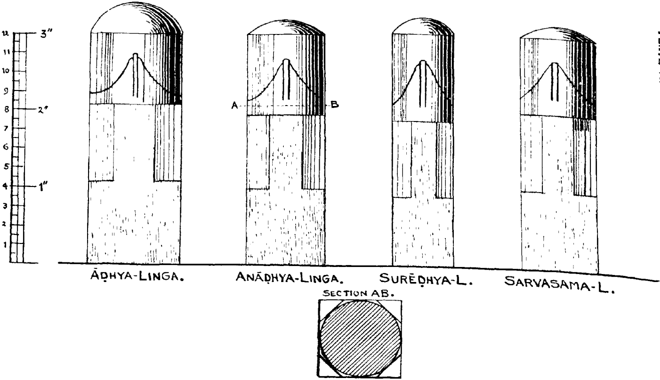
Of Vesara Lingas.

The *Jayada*, *Paushṭika* and *Sārvakāmika liṅgas* set up in the Vēsara class of central shrines have the following proportions. if the total length of the *liṅga*† is

* The length of the *Uttamōttama* class of the *linga* set up in the Drāvida temple is 13/21, part of the length of one side of the central shrine; that of the *adhamādhama* is 10/21 and the difference is 3/21 or 1/7. Dividing this difference into seven equal parts and adding one, two, etc., of these latter smaller parts to the length of the *adhamādhama linga* we obtain the seven varieties of *lingas* of intermediate lengths

† The length of the *Uttamōttama linga* of the Vēsara type of the *garbha-griha* is 16/25 of the side of the central shrine; that of the *adhamādhama*, 13/25 and the difference in their lengths is 3/25, this difference is divided into seven equal parts, by the

PLATE VI.



[To face page 93]

divided into twenty-five equal parts, the width of the *Jayada linga* is eight parts; that of the *Paushṭika*, seven parts, and of the *Sārvakāmika*, six parts.

A few of the *lingas* described above are drawn to scale and are reproduced on Pl. VI, it might be noticed that they have different types of tops, some resembling a half-moon; some, the top of an umbrella and others, shaped like the egg. The process of rounding of these tops is technically known as the making of the *śirōvarttana*. Minute rules are laid down for producing the various tops, about which it is necessary to give here a brief account.

The tops of Lingas.

The tops of *lingas* are of several kinds, the most important of which are five, according to the *Mayamata*, and four according to the *Siddhāntasārāvaḷi*. They are named respectively *chhatrākāra*, *tripushākāra*, *kukkuṭāṇḍākāra*, *ardha-chandrākāra* and *bud-buda-sadṛiśa* meaning the umbrella-shaped, the cucumber-shaped, the egg-shaped, the half-moon-shaped and the bubble-like respectively. The last named variety has been omitted by the *Siddhāntasārāvaḷi*, probably because its author is

addition of one, two, etc, of these smaller parts to the *adhamādhama* variety we get seven *lingas* of intermediate lengths.

inclined to include it in the *arddha-chandrākāra* class. These different forms represent different conic sections and the rules relating to their formation are of greater interest to the mathematician than to the iconographer; they are of great use to the sculptor. These rules would help an investigation into the various curves known to the Hindus and furnish some materials for the study of the History of Hindu mathematics. As these rules are extremely minute and are not quite easy to understand they have been omitted here, but the original texts have been inserted in the appendix for the benefit of those who can make any use of them.

Brahma-sutras.

There is yet one more detail in the making of a *liṅga*, without which the *liṅga* does not become complete and fit for worship, it is the tracing of certain lines known as the *brahma-sūtras* on the *liṅga*. Two vertical lines are engraved on the surface of the *Rudrabhāga* (or the *pūjābhāga*, as it is often referred to in the *Āgamas*). The length of these lines* should be, according to the *Siddhāntasārāvali*, determined by the

* These lines are called by the name of *lakshanōddhārana* in *Mayamata*, *manirēkhā*, *pārśva-sūtrā*, etc, are also other names of these.

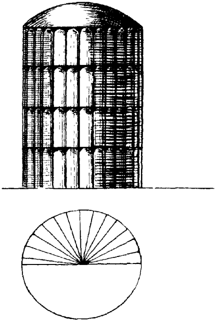


Fig 2 Ashtōttara-śata Linga

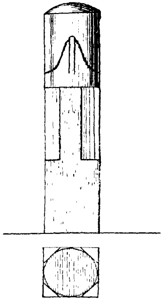


Fig. 1 Trairāśika Linga.



Fig. 3. Mukhalinga.

following rule · divide the length of the *pūjābhāga* of the *linga* into three equal parts: divide further the two lower parts into eight equal divisions: now the distance between the two parallel vertical lines should be one of these smaller divisions, the thickness and depths of the lines, should be one-ninth of this division: two lines are to be traced, one on either side, which should begin from near the tops of the vertical lines, descend sloping down and removed farther and farther from the central double parallel lines until they reach a distance which is two divisions from the lowest portion of the *pūjābhāga*, then the two sloping side-lines, (*pārśva sūtras*), should be traced in a horizontal plane so as to meet each other at the back (See fig. 1, Pl. VI, Pl. VII and fig. 1, Pl. X). The two central vertical parallel lines should be joined at their tops by a curved line whose curvature should resemble that of the top or (*śiras*) of the *liṅga*.

The Ashtottara sata Linga.

Among the Mānusha-liṅgas are included five more varieties, namely, the *Ashṭōttara-śata-liṅga*, the *Sahasra-liṅga*, the *Dhāra-liṅga*, the *Śaivēshṭyaliṅga* and the *Mukha liṅga* Of these, the first, the *ashṭōttara-śata-liṅga* or the 108 miniature *liṅgas* are required to be carved on the *pūjābhāga* of the Surēḍbya *liṅga*. They are produced

by cutting four equidistant horizontal deep lines on the surface of the *pūjābhāga*, at right angles to these and parallel to the axis of the *liṅga* are to be carved twenty-seven deep lines. The portions of the surface of the main *liṅga* formed by the intersection of the vertical and horizontal lines are small oblongular blocks, which are later on shaped into the form of the *pūjābhāga* of the ordinary *liṅgas* by rounding the sides and the top. Thus are formed a hundred and eight *liṅgas* (practically half-*liṅgas*) attached on the back to the main *liṅga* (See fig. 2, Pl. VII, and fig 1, Pl VIII).

The Sahasra Linga.

The *Sahasra-liṅga* is obtained in exactly the same manner as the *ashṭōttara-śata-liṅga*. The carving of the thousand and one *liṅgas* should be done on the surface of the *pūjābhāga* of an Ādhya-linga. In the case of the Sahasra-linga the horizontal lines are eleven and the vertical lines ninety-nine (See fig. 2, Pl. VIII)

The Dhara Linga

The *Dhārā-liṅgas* are *liṅgas*, the *pūjābhāga* of which has round it vertical fluted facets ranging from five to sixty-four in number. The *Suprabhēdāgama* prescribes 5, 7, 9, 12, 16, 20, 24 and 28 facets for Dhārā liṅgas, while the *Kāraṇāgama* mentions only 16 facets But the *Māyamata* lays

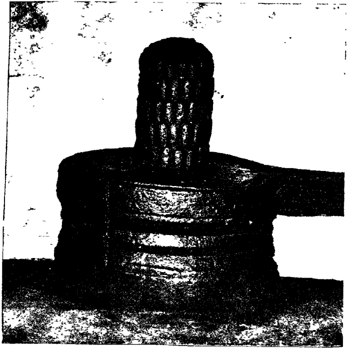


Fig 1 Ashtottara-śata linga Stone Tiruvorriyūr

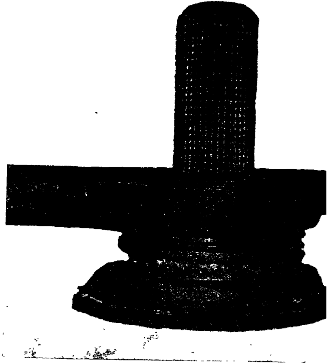


Fig 2 Sahasra-linga Stone. Tiruvorriyūr

PLATE IX.

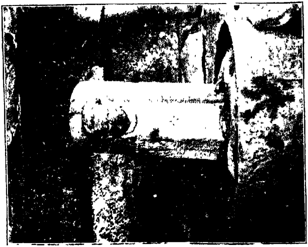


Fig. 1. Mukhalinga Stone.
Charchoma, Kotale District. Marwar.

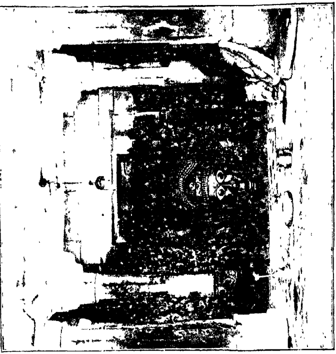


Fig. 2. Mukhalinga Stone.
Chakodi · Jodhpur District, Marwar.

[To face page 97.]

down the rule that the number of facets in the *Brahmabhāga*, the *Vishṇubhāga* and the *Rudrabhāga* should be either 4, 8 and 16; 8, 16 and 32; or 16, 32 and 64 respectively. The text of the *Kāmikāgama* is corrupt and hence what rule it lays down on this point is unintelligible. The *Dhārāliṅgas* should be made out of the Sarvasama liṅgas.

The Mukhaliṅga.

The Mukhaliṅga is one of the varieties of Mānusha-liṅgas and is distinguished from all other *liṅgas* in that it bears one or more human faces sculptured on it Regarding the making of a Mukhaliṅga all the *Āgamas* and *Tantras* have detailed descriptions. The substance of these is that a Mukhaliṅga should be made on the *pūjābhāga* of the Sarvasama-liṅga and that it might have one, two, three, four or five faces corresponding to the five aspects, Vāmadēva, Tatpurusha, Aghōra, Sadyōjāta and Īśāna, of Śiva. If the central shrine has only one door-way in its front or the east side, there should be carved only one face and that on the front side of the *liṅga* facing the door-way (See fig. 1, Pl. IX); if it has two door-ways one in front and the other at the back of the central shrine, that is, on the eastern and western sides, there should be two faces carved on the front and back of the *liṅga*; there should be three

faces on the *liṅga*, if there are three door-ways, that is, on all sides except the west (See fig. 2, Pl. IX); if, lastly, there are four doorways, there should be four faces or five, in the former case, the faces are turned in the four directions of the quarters; in the latter case, in addition to the four faces, there is to be one on the top of the *liṅga* and facing the east. The Īśāna aspect of Śiva is represented by the face on the top of the *liṅga*, the Tatpurusha, by that facing the east, the Aghōra, by that facing the south; the Sadyōjāta, by that facing the west and the Vāmadēva, by that facing the north. In the case of the four faces carved on the four sides of the Mukhaliṅga they should be attached to bodies which ought to be represented only as far as the chest (*stana-sūtra*) (See fig. 3, Pl. VII, Pl. XI and Fig 2, Pl X). Each of these figures should have only one pair of arms and be fashioned in all other respects in conformity with the rules laid down for the making of images.

From the descriptions of the Mānusha *liṅgas* given above, it is easily seen that the symbol represents a phallic emblem, of which the part projecting above the *pīṭha* is the representation of the *membrum virile* and the *brahmasūtra* makes of the nut from the shaft and the rounded top completes its likeness to the human phallus. The

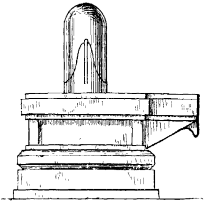


Fig. 1.



Fig. 2. Mukhalinga Marble: Nasik.

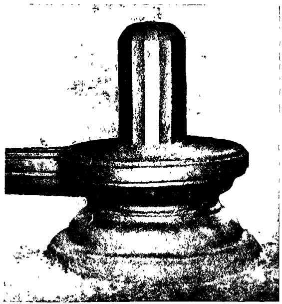
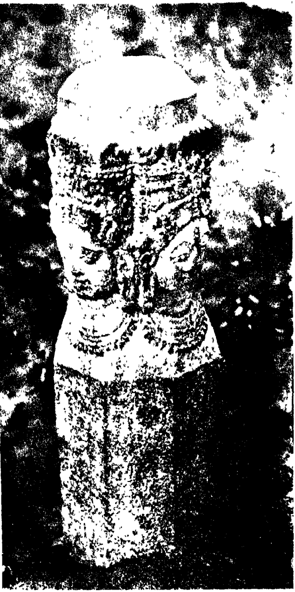


Fig. 3. Dhārā-linga: Stone; Tirūvorriyūr.

[To face page 98.]



Mukhalinga · Stone. Joti, (Cuddapah District)

Brahmabhāga and the *Vishṇubhāga* are only designed to fix the *linga* firmly in the pedestal. Of the component parts of the *pīṭha*, that slab of stone with a square hole, in which the square portion of the *linga* fits in and which forms the lower member of the *pīṭha*, prevents its rotation. The second slab with an octagonal hole in it and which is the second or upper member of the *pīṭha* restricts the vertical motion of the *linga*.

Pithas

Lingas are almost always set up in pedestals known as the *piṇḍikās* or *pīṭhas*. These may be square, oblongular, octogonal, elongated octagon, hexagon, elongated hexagon, duodecagon, elongated duodecagon, 16 sided, regular or elongated, circular, elliptical, triangular and semi-circular, in plan.[1] In a square *pīṭha*, which is the

Forms of the plans of pithas

(1) The *Mānasāra* lays down the rule that the form of the *pīṭha* that should be used in the Nāgara, Drāvida and Vēsara forms of *vimānas* (central shrines) is the *nāgara*, *drāvida* and *vēsara* respectively and it defines that the *nāgara pīṭha* is square, the *drāvida pīṭha*, octagonal and the *vēsarapīṭha* circular in plan.

कुर्यात्तु नागरे लिङ्गपीठं नागरमेव च ।
द्राविडे द्राविडं प्रोक्तं वेसरे वेसरं तथा ॥
धारालिङ्गं तु सर्वेषां धारापीठं प्रकल्पयेत् ।
*   *   *
नागरं चतुरश्रं स्यादष्टाश्र द्राविडं तथा ।
वृत्तं च वेसरं प्रोक्तमेतत्पीठाकृतिस्तथा ॥

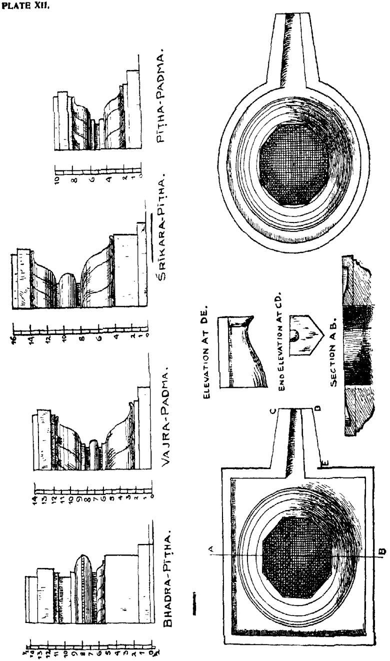
Length of the side of the pithas.

one commonly met with, the length of one side of it may be twice the length of the *pūjābhāga*, or equal to the total length of the *liṅga*; in other words two-thirds of or equal to the total length of the *liṅga*. The *pīṭha*, the length of whose side is equal to the total length of the *liṅga* is said to belong to the *Uttamōttama* class and that whose side is equal to two-thirds the total length of the *liṅga*, *adhamādhama*. Dividing the total length of the *liṅga* into twenty-four equal parts, the following classification of the *pīṭhas* is obtained.

Adhamādhama	pītha's side	16	parts.
Adhamamadhyama	,, ,,	17	,,
Adhamōttama	,, ,,	18	,,
Madhyamādhama	,, ,,	19	,,
Madhyamamadhyama	,, ,,	20	,,
Madhyamōttama	,, ,,	21	,,
Uttamādhama	,, ,,	22	,,
Uttamamadhyama	,, ,,	23	,,
Uttamōttama	,, ,,	24	,,

Or, dividing the total length of the *liṅga* into 32 parts, the nine above-mentioned varieties are obtained by taking the same number of parts as in the above case, then the *Uttamōttama* variety of *pīṭha* has a side whose length is, three-fourths of the total length of the *linga* and the *adhamādhama* variety, one-half of the total length of the *liṅga*.

PLATE XII.



[To face page 101.]

The length of a side of the *pīṭha* may also be equal to three times the diameter of the *liṅga* or equal to the periphery of the *pūjābhāga* or equal to the periphery of the *Vishṇubhāga*.

The height of the pitha

The height of the *pīṭha* may come up as far as the upper end of the Vishṇubhāga of the *liṅga*; or it might cover up the *pūjābhāga* to a height equal to a quarter or even half the height of the *Vishṇubhāga*. These *pīṭhas* are made of one, two or three slabs of stones placed one over another and they are shaped with various kinds of ornamental mouldings which are arranged in tiers one over another. They are named according to the number and form of the different kinds of mouldings as Bhadrapīṭha, Mahāmbuja-P., Śrīkara-P., Vikara-P., Mahāvajra-P., Saumyaka-P., Śrīkāmya-P., Chandra-P., and Vajra-P. The various items of the mouldings are known as *upāna*, *jagati*, *kumuda*, *padma*, *kampa*, *kaṇṭha*, *paṭṭikā*, *nimna* and *ghṛitavāri*. Drawings made to scale of a few of the *pīṭhas* are given on Pl. XII. The upper surface of the *pīṭha* from which the *pūjābhāga* of the *liṅga* juts out is so shaped as to allow a free flow of water towards the water spout, which is generally found attached

Kinds of pithas.

Nala or the water-course

to the side of the *pīṭha* on the left of the *liṅga*, as the worshipper faces it. (See the plan and section of a *pīṭha* reproduced on Pl. XII). The length of this water spout or water-course which is known in Sanskrit as the *nāḷa*, as also its width at its origin, is required to be one-third or one-fourth of the length of the side of the *pīṭha*, and its breadth at the free end, three-fourths of its breadth at the origin. The side view of the *nāḷa* should be like the lip of an elephant. (See the end elevation at C.D., Pl. XII).

The *liṅga* should be made out of *pum-śilā* or the male stone, while the *piṇḍikā* or *pīṭha* of *strī-śilā* or female stone. A very elaborate dissertation on the male, the female or the neuter nature of stones, timber, and other objects, is given in all *āgamas*, but it is perhaps unnecessary to detail their descriptions here.

LINGODBHAVAMURTI, CHANDRASEKHARAMURTI, PASUPATAMURTI AND RAUDRAPASUPATAMURTI.

LIṄGŌDBHAVAMŪRTI AND CHANDRA-ŚEKHARAMŪRTI.

HAVING described the various forms of *liṅgas*, let me now proceed to a description of the Liṅgōdbhavamūrti. This is one of the common icons in Southern India, which according to the *Āgamas* is required to be placed in the niche in the western wall of the *garbha-gṛiha* or the central shrine. Śiva is said to have appeared in the form of a blazing pillar of immeasurable size to quell the pride of Brahmā and Vishṇu. The story, which is almost identically given in the *Liṅga-purāṇa*, the *Kūrma-purāṇa*, the *Vāyu-purāṇa* and the *Śiva-purāṇa*, runs as follows :—Vishṇu at the end of a *kalpa* was slumbering on the deep abyss of waters; a great illumination occurred then near Vishṇu and from it emerged Brahmā. Brahmā saw before him another person Vishṇu ; Brahmā approached Vishṇu and introduced himself to Vishṇu as the creator of the whole universe and demanded of Vishṇu who he was, towhich Vishṇu replied that he was

also the architect of the universe. Brahmā could not brook the statement of Vishṇu and a quarrel ensued between them both. At this juncture there appeared a *liṅga* resembling the great cosmic fire, with hundreds of tongues of flames blazing out of it. Instead of quarrelling with each other Brahmā and Vishṇu set about to find out the top and bottom respectively of this huge mass of fire, for which purpose the former assumed the form of a swan (*haṁsa*) and flew up in the air, while the latter took the form of a boar and burrowed down into the earth. The attempt of these two gods to discover the reality and measure of this fiery pillar proved futile. They then came to realise that there certainly was something far greater than themselves, whose top or bottom they could not find out: thus humiliated they approached this pillar of fire and began to praise it. Pleased with their prayers Śiva manifested himself to them in the body of this fiery *liṅga* with a thousand arms and legs, with the sun, the moon and the fire as his three eyes, bearing the bow called the *pināka*, clad in the hide of an elephant, carrying the *triśūla*, wearing the *yajñōpavīta* made of snakes and with a voice resembling the rumbling of the clouds or the noise of the drum, addressed Brahmā and Vishṇu thus:—" You both are born from me, Brahmā having come from my

right loin and Vishṇu from the left loin; all three of us are really one, but are now separated into three aspects, namely, Brahmā, Vishṇu and Mahēśvara. Brahmā will in the future be born of Vishṇu and at the beginning of a *kalpa*, I myself will be born from the angry brow of Vishṇu." Thus declaring, Mahēśvara disappeared. From this time the *liṅga* came to be worshipped by all men.

While searching for the top of the pillar of fire, Brahmā came by a petal of the *kētaki* flower and asked it wherefrom it was descending; to this the petal answered that it was falling from the head of Mahēśvara, for what length of time it could not remember. Taking hold of this petal, Brahmā descended and lied to Vishṇu that he had discovered the head of Mahēśvara and from it had brought this petal of the *kētaki* flower. For uttering this piece of falsehood Brahmā was cursed not to receive any worship from men on earth. Hence, it is stated, Brahmā is never enshrined in a separate temple and offered worship.

In the *Aṁśumadbhēdāgama* is found the following description of the Liṅgōdbhavamūrti: The figure of Śiva in the aspect of Chandraśēkharamūrti should be carved on the front of a *liṅga*. It is stated in the *Kāraṇāgama* that one-fifth part of the *liṅga* should be left out on the top and at the

bottom respectively without any sculpture. The legs below the knees of the figure of Chandra-śēkhara carved on the *liṅga* should be invisible, that is, should be left unsculptured. On the right of the *liṅga* and near its top Brahmā should be represented in the shape of a swan (*haṁsa*) while Vishṇu should be carved in the form of a boar on the left at the foot of the *liṅga*. The figures of Brahmā and Vishṇu should be sculptured on the right and left respectively of the *liṅga* and also facing it, with two hands held on the chest in the *añjali* pose. The colour of the figure of Śiva should be red, that of Vishṇu black and that of Brahmā golden yellow. Over and above this description, a few additional details are found in the *Kāmikāgama*. The size of the swan, it is stated, should be the same as that of the face of Śiva, while that of the boar, twice that of the face of Śiva. The figure of the boar should be worked out as digging into the earth. The figures of Vishṇu and Brahmā should be expressive of submission and be sculptured beautifully ; or they may be altogether omitted from the panel ; in this latter case, the swan and the boar should necessarily be there. The *Śilparatna* adds that Śiva should carry the *śūla* in one of his hands , whereas, the *Kāraṇāgama* requires that of the four hands, one should be in the *abhaya* pose,



Lingōdbhavamūrti : Stone.
Kailāsanāthasvāmin Temple : Conjeevaram.

[To face page 109.]

another in the *varada* pose, a third should carry the *paraśu* and the fourth a *krishṇa-mṛiga* (a black buck) and that the digit of the moon (*chandra-kalā*) should adorn the crown of Śiva. Such is the description of the Liṅgōdbhavamūrti, which is illustrated with three pictures. The first photograph (Pl. XIII) is that of the Liṅgōdbhavamūrti found in the Kailāsānāthasvāmin temple at Conjeevaram and is over twelve hundred years old. This piece of sculpture is very much at variance with the textual descriptions. The figure of Śiva-Chandraśēkhara has eight arms of which some are seen carrying the *paraśu*, the *śūla*, an *akshamālā* and some other objects, while one is held in the *abhaya* pose and another is resting upon the hip (*kaṭyavalambita*). Then again the one-fifth part of the *liṅga* on the top is not left unsculptured, nor is the part of the *liṅga* lower than the knees of the figure of Śiva, equal to a fifth of the total length of the *liṅga*. But the sculpture agrees with the Sanskrit texts in that the legs of Śiva below the knees are left out unsculptured; the digit of the moon is shown on the crown of Śiva; the boar-*avatāra* of Vishṇu, with four hands out of which two are shown as digging the earth and the other two as carrying the *śaṅkha* and the *chakra*, and not an ordinary boar, as stated in the *Āgamas*, is carved out at the bottom

space of the panel; Brahmā is seen flying in the air in his own form instead of as a swan; one of his legs, as also that of the other deities on the left of the *liṅga*, is horizontal, while the figures of Brahmā and Vishṇu each having four arms are sculptured on the right and left of the *liṅga*; they have each one arm lifted up in the pose of praising, while the other rests upon the hip, and the remaining ones carry their characteristic weapons. The top of the niche has got a highly artistically carved *makara-tōraṇa*.

The second photograph, Fig. 2., Pl. XIV, represents the Liṅgōdbhavamūrti in the temple of Śiva at *Ambar Māgāḷam*. In this, the *liṅga* has a wreath of flowers thrown over its top; the figure of Śiva is shown with four arms, one of which is held in the *abhaya* pose, the other in the *kaṭyavalambita* pose (resting upon the hip), and the remaining two carry the *paraśu* and the black buck The legs of the figure of Śiva below the knees and up to the ankles are sculptured against the rules laid down in *Āgamas*; the feet alone are kept hidden in the *liṅga* On the right of the *liṅga* and on its top is to be seen the swan whose beak is prominently visible; below and on the left of the *liṅga* is to be seen the boar, half man and half beast, burrowing the earth. This piece of sculpture belongs to the mediæval Chōḷa period, that is, to the 11th or 12th century A.D.



Fig. 1. Liṅgōdbhavamūrti. Stone.
Daśāvatāra Cave: Ellora.



Fig. 2. Liṅgōdbhavamūrti: Stone:
Ambar-Māgāḷam.

LINGŌDBHAVAMŪRTI.

The third picture, (Fig. 2, Pl. XIV), is a pen and ink sketch of the Liṅgōdbhavamūrti from the Daśāvatāra Cave at Ellora. The whole panel is a remarkable piece of artistic work; it consists of the blazing pillar of fire at the centre, with the figure of Śiva emerging from the middle of it, having one hand in the *abhaya* pose, another resting on the hip, while the others are carrying perhaps the *paraśu* and *mṛiga* (deer). Since Śiva is said in some *purāṇas* to have presented himself before Brahmā and Vishṇu as a flaming pillar (the *Skambha* of the *Atharvaṇa-vēda*), the artist has shaped the *liṅga* like a pillar with a capital. Flames are bursting out in tongues on both sides of the pillar. Brahmā with four faces is seen flying in the air, and Vishṇu as Varāha is digging the earth with his hands and snout. On the right and left are seen Brahmā and Vishṇu respectively standing in a reverential attitude, with two hands clasped in the *añjali* pose and the other two carrying the characteristic objects such as the *śaṅkha*, the *chakra*, the *kamaṇḍalu*, etc., of these two deities. The details in this sculpture are executed in the most exquisite manner. It might be observed that in all these cases, the figure of Śiva is enclosed in a lenticular aperture on the surface of the *liṅga*.

CHANDRAŚĒKHARAMŪRTI.

THE name Chandraśēkharamūrti implies an image which has Chandra (the moon) as its head-ornament. How Śiva came to possess snakes on his body, the black buck and the *paraśu* in his hands, the Apasmāra-purusha or the demon under his feet, to wear the skins of the lion and the tiger on his loins and and the skull and the moon tucked up in his crown is described in the *Suprabhēdāgama* thus:—When Śiva was passing by the slopes of the mountain Mēru without any garments, the wives of the Ṛishis fell in love with him and lost their chastity. The Ṛishis, wild with rage, performed incantations to kill Śiva, the seducer of their wives; from their ceremonial ground there came snakes, a *kṛishṇa-mṛiga*, an *Apasmāra-purusha*, a *paraśu*, a bull, a tiger, a lion and several other things. For destroying Śiva all these were discharged by the Ṛishis against him. The latter took into his hands

General characteristics of the images of Śiva.

15

for his sports the black-deer, the snakes and the *paraśu*; the *Apasmāra-purusha* was trampled under his feet and is always serving him as a foot-stool; the lion and the tiger were killed by Śiva and their skins worn by him as his garments, while the skull and the digit of the moon were placed on his *jaṭāmakuṭa* as ornaments. The *Suprabhēdāgama* adds further that all figures of Śiva should have the following characteristics, namely, three eyes, four arms, the crescent moon, the *dhurdhura* flowers, (*dātura*), snakes on the crown (*jaṭāmakuṭa*), the tiger-skin garment, the *hāra*, the *kēyūra*, *yajñōpavita* and *kuṇḍalas* adorning his person. Special figures of Śiva may have other objects about them than those mentioned just now.

In addition to these, other characteristic features of the images of Śiva are given in a manuscript added at the end of the *Śilparatna* whose name is not known. It is stated therein that the colour of the figure of Śiva, if it is painted on a wall, should be white or of the red colour of the sun or golden yellow. The image should possess high shoulders, long arms and eyes like the petals of the lotus; there should be three waist zones or *kaṭisūtras*. The appearance of the figure of Śiva should be that of a youth of sixteen years of age, with a

blue throat, handsome countenance, and wearing *kuṇḍalas* in the ears; the neck should be somewhat stout. The figure may have four, eight, ten, sixteen or eighteen arms. The image is said to be a *śānta-mūrti* or pacific in nature, when it has four arms:— in this case, of the four arms two should carry the *triśūla*, and the *ḍamaru*, while the remaining two should be kept in the *varada* and the *abhaya* poses. If the image has eight arms—(it is not mentioned in the text in what aspect Śiva should have eight arms)—it should carry all the objects which are in the hands of the image of Śiva with ten arms, except the *khaḍga* and the *khēṭaka*. The image of Śiva, when he is in the act of killing the *Gajāsura*, should have ten arms; when it has ten arms, the right hands should carry an *akshamālā*, a sword, the *śaktyāyudha*, the *daṇḍa* and the *śūla*; whereas the left hands should carry the *khaṭvāṅga*, a snake, a skull, the *khēṭaka* and the deer. Śiva in the act of destroying the three-castle (*Tripura-dahana*) should possess sixteen arms. In this instance, the following six objects should be carried in addition to those mentioned in connection with the image of Śiva with ten arms; namely, the *bāṇa*, the *chakra* and the *gadā* in the right hands and the bow, a bell and the *śaṅkha* in the left hands. In the aspect of Bhairava, Śiva has eighteen arms; the

additional hands hold the *ḍamaru* and the *śaṅkha (?)**

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* महादेवं प्रवक्ष्यामि यथा लेख्यस्तु भित्तिषु ।
शुक्लोऽर्करश्मिसङ्काशस्तप्तस्वर्णनिभोऽपि वा ॥
उन्नतांसो महाबाहुः कमलायतलोचनः ।
द्वीपिचर्मपरीधानवृत्तर्णघो(?)रुमण्डलः ॥
केयूरहारसंपन्नः कटिसूत्रत्रयान्वितः ।
नवेन्दुकलिता(का ?)कान्तनवजूटविराजितः ॥
भ्राजितः फालनेत्रेण नागाभरणभूषितः ।
षष्ठवत्सरदेशीयो नीलकण्ठो मनोहरः ॥
कुण्डली पीनगण्डस्स्यादष्टभिर्बाहुभिर्युतः ।
दशभिर्बाहुभिर्वाथ भुजैष्षोडशभिः क्वचित् ॥
अष्टादशभुजं क्वापि चतुर्बाहुरथापि वा ।
ते शस्त्राणि प्रवक्ष्यामि भुजेषु च यथाक्रमम् ॥
अक्षमालामसिं शक्तिं दण्डं शूलं च दक्षिणे ।
खट्वाङ्गं भुजगं चैव कपालं खेटकं तथा ॥
परुणं (हरिणं ?) च तथा हस्ते वामभागे निवेशयेत् ।
गजासुरवधेनाढ्ये बाहुभिर्दशभिर्युतः ॥
पुरत्रयस्य दहने भुजैष्षोडशभिर्युतः ।
बाणं चक्रं गदां चैव दक्षिणेऽभ्यधिकं भवेत् ॥
धनुश्चैव तथा घण्टा शङ्खं वामेऽधिकं भवेत् ।
दशपूर्वा भुजाः प्रोक्ता षोडशैवं निरूपिताः ॥
स्व(?)श्च भैरवाकारे बाहवोऽष्टादश स्मृताः ।
डमरुं च तथा शङ्खमधिकं तु प्रकल्पयेत् ॥
त्रिशूलं डमरुं चैव वरदं चाक्षमालिकाम् ।
चतुर्बाहोर्महेशस्य शान्तमूर्तेस्समालिखेत् ॥

The *Pūrva-Kāraṇāgama* states that the figures of Śiva in the Bhikshāṭana, the Kaṅkāḷa, the Haryarddha, the Arddhanārīśvara, the Sukhāsana, the Kāmāntaka and the Dakshiṇāmūrti aspects should not have near them the figure of the Dēvī; while in all other aspects the Dēvī should be found near Śiva. The height of the figure of the Dēvī, in company with that of her consort Śiva, should be up to the ear of Śiva, if the figure of the Dēvī is of the *uttama* class; up to his mouth, if of the *madhyama* class, and up to his uplifted hand, if of the *adhama* class.

The colour, according to the *Kāraṇāgama*, of the Nṛittamūrti, of the Kaṅkāḷamūrti and of the Dakshiṇāmūrti is to be white; while that of all other aspects of Śiva, coral red.

The image of Chandraśēkharamūrti is divided into three classes, namely, the Kēvalamūrti, the Umāsahitamūrti and the Āliṅganamūrti. All these three classes are usually found in the temples of Southern India and their descriptions are contained in all *Āgamas*. For instance, the *Aṁśumadbhēdāgama* says that the Kēvalamūrti should have one of his right hands

Kevala-murti.

अन्यस्य दशहस्तस्य भवेयुर्हेतयः क्रमात्
अष्टबाहोर्महेशस्य न स्यातां खड्गखेटकौ ॥
(शिल्परत्नसंयोजिते कस्मिश्चिद् ग्रन्थे)

held in the *abhaya* pose, one of his left hands in the *varada* pose, the other right hand should carry the *ṭaṅka* and the remaining left hand a black buck; Śiva should be standing erect, without any bends in his body, that is, in the attitude known as *sama-bhaṅga*. He should be shown as wearing on his head a *jaṭāmakuṭa* ornamented with a crescent moon; also, he should have three eyes, a beautiful face, and be adorned with all ornaments; he should be clad in yellow garments (*pītāmbara*), the ends of which should descend as far below as the knees, while the bigger folds should pass between the two legs. If the hand held in the *varada* pose happens to be completely stretched out as in fig 5, Pl. V. of Vol. I, it should be kept so as to make the wrist reach the height of the hip, while the tips of the fingers should reach the *mēḍhramūla-sūtra*. If the hand has its fingers slightly bent, as in fig. 4, on the same plate, the back of the hand should be raised as far as the *nābhi-sūtra*. The *samabhaṅga* attitude is expressive of the *rājasa-guṇa* of the image. The deer and the *ṭaṅka* should be held in the hands kept in the *kartari-hasta* pose; and the deer may be facing the figure of Śiva or be away from it. The crescent of the moon may be attached to the right or the left of the *jaṭāmakuṭa*. The colour of the figure of Śiva should be red.

To the above description, the *Uttara-kāmikā-gama* adds, that the right front hand may be held in the *simhakarṇa*, *kaṭakahasta* or the *kaṭyavalambitahasta* pose The two back hands which are held in the *kartari-hasta* pose should not go higher than the *hikkā-sūtra*, that is, above the shoulders and the tops of the *ṭaṅka* and the *mṛiga*, higher than the *karṇa-sūtra* or the ear. While the deer might face the figure of Śiva or be away from it, the head of the *ṭaṅka* should always be turned away from it. In the left ear of the image of Śiva-Chandraśēkhara there should be either the ear-ornament named the *ratna-kuṇḍala*, the *śaṅkha-patra* or the *padma-patra*; whereas in the right ear there may be either the ornament named the *makara-kuṇḍala* the *simha-kuṇḍala*, or the *patra-kuṇḍala*. The curls of hair should hang at the back as far down as the ear, while the *jaṭās* or the braids or plaits of hair should hang on the right and left of the image as far as the shoulders. The figure of Chandraśēkhara should be ornamented with several pearl necklaces (*muktāhāra*) and jewelled necklaces (*ratnahāras*), with well designed medallions (*padakas*) attached to them; and there should also be *yajñōpavīta* and the *chhannavīra* and *udarabandhana*. Besides, there should be *kēyūras* and other bracelets (*kaṭakas*) on

the right hand. Thus there are three modes in which the figure of Āliṅgana Chandraśēkhara may be sculptured.

In all the above instances Chandraśēkharamūrti whether in company with his consort or not, should have around him the *prabhā-maṇḍala*. It must also be noted that this image of Siva should always be a standing one.

The *Śrītatva-nidhi* adds that the colour of Śiva in this instance should be that of coral, while the colour of Dēvī, black. The Dēvī is here said to possess three eyes and is required to be standing with three bends in her body (*tribhanga*), her right leg should be planted firmly on the pedestal and the left leg, slightly bent. She should carry in her right hand the *nīlōtpala* flower.

In illustration of the descriptions given above ten photographs are given. The first comes from Tiruppālatturai in the Tanjore district. The artist who produced this image of the Kēvala Chandraśēkharamūrti has followed in every detail the descriptions of the *Āgamas*; the image is standing perfectly erect on a *padma-pīṭha*; its *varada-hasta* and the *abhaya-hasta* as also those carrying the *paraśu* and *mṛiga* are placed in the exact positions required by the *Āgamas*. In fact, the sculptor is seen to exhibit in this piece of work such

PLATE XV.



Fig. 1. Kēvala-Chandraśēkharamūrti: Bronze: Tiruppālatturai (Tanjore Dt.)

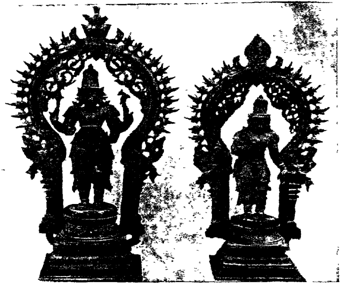
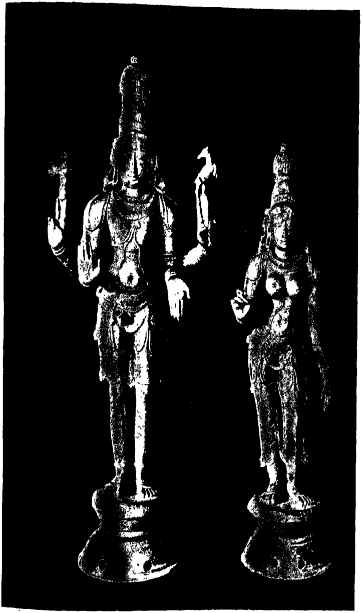


Fig. 2 Umāsahita-Chandraśēkharamūrti: Bronze. Agaram-Śettūr

scrupulous care to be true to the descriptions of *Āgamas* that he has subordinated his artistic instinct, if he had it in any degree, and the result is not quite pleasant. The long *jaṭā-makuṭa* and the unhappy looking countenance of Śiva together with its ill-shaped legs, stamp the work as being really of an inferior kind. The second photograph, Pl. XVI, is that of a figure of Kēvala Chandraśēkharamūrti carved in wood. It is found in the Bhagavatī temple at Ōṇakkūr in North Travancore. The figure is about four feet in height. It holds the *paraśu* and the *mṛga* in the back right and left hands respectively, while the front right and left hands are in the *varada* and the *abhaya* poses respectively. The ornaments and the drapery of the image are carved out very elaborately. This image is one of the best specimens of wood-carving of the medieval period found in Travancore. The third photograph, Pl. XVII, is of the Umāsahita-Chandraśēkharamūrti belonging to the Śiva temple at Tiruvorriyūr near Madras. The rules of the *Āgamas* are very carefully carried out but not so as to mar the beauty of the image; the execution of the work is excellent. The head of the *paraśu*, it will be observed, is turned away from the figure of Śiva and the deer has its face turned towards Śiva. The height of Umā comes up to the shoulders of



Kēvala-Chandraśēkharamūrti.
Wood: Ōṇakkūr (Travancore State).



Umâs ıhita-Chandraśêkharamûrti.
Bronze: Tiruvorriyûr.

PLATE XVIII.

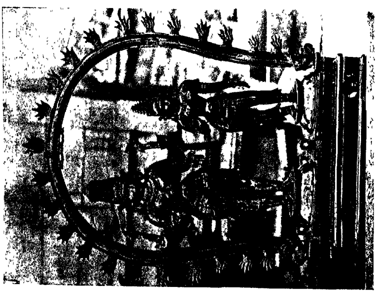


Fig. 1. Umā-sahita-Chandraśēkharamūrti.
Bronze Madeour

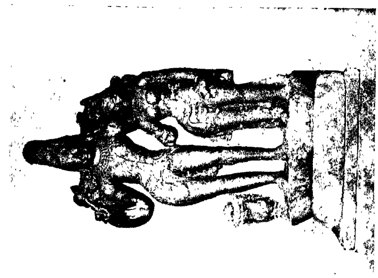


Fig. 2. Āliṅgana-Chandraśēkharamūrti.
Stone Māyavaram

[To face page 123]

Śiva and the Dēvī is therefore of the *adhama* class. Both the Dēva and the Dēvī are standing upon *padmāsanas* as required by the Sanskrit texts. The fourth is a photograph of the Umā-sahita-mūrti to be found in the Śiva temple at Agaram Śēttūr (See fig. 2., Pl. XV). In this case, the figures of Śiva and Umā are standing each on a separate pedestal and are each surrounded by a *prabhāmaṇḍala* of elaborate workmanship. The Dēvī has three bends in her body and keeps in her right hand a *nīlōtpala* flower. The figure of Śiva is almost similar to the one first described; the left hand, instead of being held in the *varada* pose, is held in the *siṁhakarṇa* pose. The artistic merit of this group of images is also far from excellent. Fig. 1, Pl. XVIII is the photograph of the Umā-sahita-mūrti of the temple at Madeour. This is a fine piece of sculpture correctly conceived and very neatly executed. In this group Śiva and Umā stand on two *padmapīṭhas* which are fixed on a *bhadrapīṭha* and are both surrounded by a single *prabhāmaṇḍala*.

The next photograph, fig. 2, Pl. XVIII, represents the Āliṅgana-Chandraśēkhara to be found in the Mayūranāthasvāmin temple at Māyavaram. Śiva, in this piece of sculpture, carries in his two back hands the *paraśu* and the *mṛiga*, while he keeps the

front right hand in the *abhaya* pose. The front left hand is carried behind the Dēvī and is resting on her body below her breast. The Dēvī carries in her right hand a flower. The figures of Śiva and Umā are both shown with three bends in their bodies (*tribhaṅga*). This excellent piece of sculpture belongs to the Chōḷa period (of approximately 10th or 11th Cent. A.D.) In the image of Paṭṭīśvaram reproduced as fig. 1, Pl. XIX, which resembles closely the Kēvalamūrti of Tiruppālatturai (fig. 1, Pl. XV), and which appears to be the handiwork of the same sculptor, has its left arm taken near the waist of the Dēvī; whereas in the sculptures of Marudāntanallur and Kōvilūr, figs. 2 and 3 respectively of Pl. XIX, the left hand of Śiva rests upon the left shoulder of the Dēvī—that is, about the *pārśva-sūtra* of the figure of Dēvī. The original of the photograph of the Āliṅgana Chandraśēkharamūrti reproduced on Pl. XX, belongs to the Chālukya-Hoysaḷa school and comes from Āṅgūr in the Bellary District and is an extremely beautiful piece of art. The image of Śiva carries an *akshamālā*, a *triśūla* and a *ḍamaru* in three of its hands and the fourth is thrown over the shoulder of the Dēvī; the figure of Dēvī has its right arm placed on the right shoulder of Śiva and carries in its left hand a lotus flower. On the right and the left, near the feet of Śiva and Umā

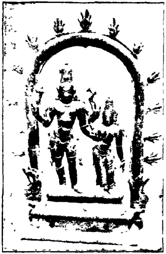


Fig. 1.
Āliṅgana-Chandraśēkharamūrti
Bronze · Paṭṭiśvaram.

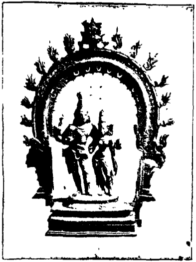


Fig 2
Āliṅgana Chandraśēkharamūrti
Bronze : Marudāntanallūr

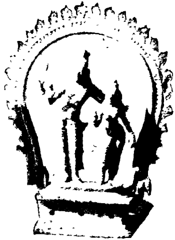


Fig. 3.
Āliṅgana-Chandraśēkharamūrti.
Bronze : Kōvilūr.

[To face page 124.]



Āliṅgana-Chandraśēkhara-mūrti :
Stone : Āṅgūr : Bellary District.

respectively are seated their two sons, Gaṇapati on the floor and Subrahmaṇya on his peacock. The highest praise is due to the artist for the excellent pose in which he has sculptured the two images, the well-proportioned features of the male and female figures, and the splendid effect they produce on the observer.

Closely allied to the Chandraśēkharamūrti are the Pāśupatamūrti and a slightly different aspect of it, the Raudrapāśupatamūrti. The Pāśupatamūrti should also be standing erect (*samabhaṅga*) as in the case of the Chandraśēkharamūrti, should have three eyes, four arms and hair standing on the head upright on all sides, and a large well-proportioned body. One of the right hands should be held in the *abhaya* pose, while the other, should carry a *śūla*. One of the left hands should be kept in the *varada* pose and the remaining hand should carry on *akshamālā*. The figure must be decorated with all ornaments; and it must have a good look with a gentle smile playing upon its lips. The *Aṁśumadbhēdāgama* states that the image of Pāśupata-mūrti may be either standing or sitting, whereas the *Śilparatna*, wants it to be a standing figure and substitutes the *kapāla* in the place of *akshamālā* in the above description. According to the *Aṁśumadbhēdāgama*,

Pasupatamurti and Raudrapasupatamurti

the Pāśupatamūrti is to be used for the daily services (*nityōtsavas* in temples).

If, in the above description of the Pāśupatamūrti, the following alterations are made, it becomes the Raudrapāśupatamūrti: The colour of the body as also the eyes of the Raudrapāśupatamūrti is to be fiery red, the image of this aspect of Śiva should have sharp tusks, curling eye-brows, *yajñōpavīta* made of snakes, flaming head and red garments; in one of its hands there should be *triśūla* held head downwards, and another hand should carry a *kapāla*. Or, in the front hands must be held the *triśūla* in a horizontal position and the other two hands should hold the *ṭaṅka* and the sword. Meditating upon this aspect of Śiva even once, destroys all enemies, but this aspect should not be worshipped in actual images, but in certain symbols such as a *pīṭha*.

SUKHASANAMURTI, UMASAHITAMURTI, SOMASKANDAMURTI AND UMAMAHESVARAMURTI.

SUKHĀSANAMŪRTI, UMĀSAHITAMŪRTI, SŌMĀSKANDAMŪRTI AND UMĀMAHĒŚVARAMŪRTI.

THE four varieties of the images of Śiva known as the Sukhāsanamūrti, the Umāsahitamūrti, the Sōmāskandamūrti and Umāmahēśvaramūrti are usually met with in all Śiva temples which lay claim to some importance in Southern India. Of these, the Sukhāsanamūrti is described as follows in the *Śilparatna*, which is practically the same as the description given in all other authorities. The image of Sukhāsanamūrti is a seated figure with four arms, three eyes, a very handsome appearance suggestive of the *rajōguṇa* and of coral red complexion. The image should be seated erectly upon a *bhadra-pīṭha* with its left leg bent and resting upon the seat and the right one hanging below it. It must be clad in the skin of the tiger and also in silk garments; in its back right hand is to be the *paraśu*, and in its back left hand the *mṛiga*, the front right hand should be held in the *abhaya* pose, while the front

Sukhasana-murti.

left hand may be either in the *varada* or the *siṁhakarṇa* pose. In the right ear there should be either a *makara-kuṇḍala* or a *siṁha-kuṇḍala* and in the left ear, a *patra-kuṇḍala* ; or there may be *vṛitta-kuṇḍalās* in both the ears. The head is adorned with a *jaṭāmakuṭa*, the fore-arms with *kaṅkaṇas* or bracelets shaped like serpents (*sarpa-kankaṇas*) and the chest with *yajñōpavīta* ; besides these, the image should be decorated with all other ornaments. It is imperative that neither Dēvī nor Skanda should be near the Sukhāsanamūrti. The *Pūrva-Kāraṇāgama* differs from the above description in one small detail, namely, it states that the right leg of the image should be bent and be resting upon the seat and the left one hanging.

When seated alone as described in the previous paragraph, the image of Śiva is known as the Sukhāsanamūrti. If the figure of the Dēvī is also seated on the same seat by the side of the image of Śiva and faces the latter, the group is known as

Umasahita-murti.

the Umāsahitamūrti. The position of the Dēvī is to the left of Śiva. She should have only two arms; in her right hand she should keep a lotus flower, while she may hold her left hand either in the *siṁhakarṇa* pose or keep it straight resting on the seat. Her head is to be adorned with a *karaṇḍa-makuṭa*. The left

leg of the Dēvī should be hanging down the seat, while the right one is to be bent and kept resting on the seat. The *Śilparatna* states that the right hand of the Dēvī should keep a *utpala* flower and the left hand held in the *varada* pose, or the left hand might rest on the *pīṭha* a little to the left of the left thigh of the Dēvi, and that the colour of the Dēvī should be grass-green. The Dēvī is required to be adorned with all ornaments, *hāras* and *makuṭa* and be clad in red silk garments. The *Pūrva-Kāraṇāgama* adds that the figure of the seated Dēvī should be as high as the shoulder of that of Śiva. The aspect of Śiva and Umā seated on the same seat and under the same *prabhā-maṇḍala* as described above is known as the Umā-sahitamūrti.

In the case of the Sōmāskandamūrti, the same relative positions are maintained by the figures of Śiva and Ūmā, but between these, there is the additional figure of the child Skanda. The figure of Skanda may be standing, sitting on the seat or on the lap of Umādēvī, or dancing ; it should have a single face with a pair of eyes and two arms ; and be adorned with a *karaṇḍa-makuṭa* on the head, *nakra-kuṇḍalas* in the ears, and *chhannavīra* on the body. The child Skanda should have a waist zone and bracelets. The figure of Skanda if it is standing

simply, may carry in its right hand a lotus flower and keep the left hand hanging; or the two hands may keep lotus flowers in them; or as the *Śilparatna* would have it, the left hand should be held in either the *varada*, or the *simha-karṇa* pose and the right hand carrying a book. There should be no clothing on the person of the child Skanda. If the figure of Skanda is represented as dancing, it should carry in its left hand a fruit and the right one should be kept in the *sūchi* pose; or the left hand might be kept stretched out and be without the fruit.

The height of the figure of Skanda, says the *Uttara-Kāmikāgama*, may vary from one-tenth to four-tenths of the height of that of Śiva; and according to the *Kāraṇāgama* one-eighth to a quarter of the height of Śiva. The *Śilparatna* states that it should be as high as the bent hand or the breasts of the Dēvī.

The *Kāraṇāgama* adds that the gods Brahmā and Vishṇu together with their respective consorts should be standing on either side of the Sōmāskandamūrti.

Umamahesvaramurti.

The *Vishṇudharmōttara* and the *Rūpamaṇḍana* give the description of the Umāmahēśvaramūrti. The former authority states that in this aspect, the image of

PLATE XXI.



Fig. 1. Umā-sahita Sukhāsanamūrti.
Stone Madeour



Fig. 2. Umā-sahita Sukhāsanamūrti.
Bronze · Agaram Śēttūr.

[To face page 133]

Śiva and Umā should be seated on a seat, embracing each other. Śiva should have the *jaṭā-makuṭa* on his head with the crescent moon stuck in it; he should have two arms, in the right one of which there should be a *nīlōtpala* flower and the left one should be placed in embrace on the left shoulder of Umā. Umādēvī should have a handsome bust and hip; she should have her right hand thrown in embrace on the right shoulder of Śiva and should keep in her left hand a mirror. The figures of Śiva and Umā should be sculptured very beautifully.

The *Rūpamaṇḍana* informs us that Śiva should have four arms and that in one of the right hands there should be the *triśūla* and in the other a *mātuluṅga* fruit (a kind of citron); one of the left arms should be thrown on the shoulder of Umā and there should be a snake in the other left hand. The colour of Śiva should be red like the coral. The Dēvī should be as in the description of the *Vishṇudharmōttara* given above. There should be in this group the *Vṛishabha* or the bull of Śiva, Gaṇēśa, Kumāra and a lean emaciated figure of the *ṛishi* Bhṛiṅgi dancing, all arranged in an artistic composition.

Figs. 1 and 2, Pl. XXI, are to illustrate the aspects known as the Umā-sahita-mūrti, as also

the Sukhāsanamūrti. If the Dēvī were absent in both the instances, the image of Śiva would have passed for the Sukhāsanamūrti; as they are, they are Umāsahita-mūrtis. In both the instances the back right hand keeps the *paraśu* and the back left hand, the *mṛiga;* whereas the front right hand is in the *abhaya* pose and the front left hand in the *siṁhakarṇa* pose. In the one case, the left hand of the Dēvī is kept resting on the seat, whereas in the other it is held in the *siṁhakarṇa* pose. The stone image is older than the bronze one. Figs. 1 and 2, Pl. XXII are two splendid pieces of sculpture; the first belongs to the Śiva temple at Madeour and the second was recently discovered as a treasure trove in Nellore. Both of them are very good specimens of the Sōmāskanda-mūrti. The textual descriptions are carried out with scrupulous accuracy and the workmanship is superb. In the first piece, the left hand of the Dēvī rests on the *pīṭha* and in the second piece, it is held in the *varada* pose. In both, the child Skanda is in the dancing attitude, with both his hands held in the *siṁhakarṇa* pose. Attention may be drawn to the *makara-kuṇḍala* in the right ear and the *patra* or *vṛitta-kuṇḍala* in the left ear of Śiva in both the pieces of sculpture. Illustrations beginning from Pl. XXIII to XXIX



Fig 1 Sōmāskandamūrti Bronze Madeour



Fig 2 Sōmāskandamūrti.
Bronze: Treasure Trove found in Nellore.

[To face page 134.]

PLATE XXIII.



Umâmahêśvaramûrti : Stone
Bâgali, Bellary District.

[To face page 135]

PLATE XXIV.



Umāmahēśvaramūrti Stone: Aihoḷe.

[To face page 135]

represent Umāmahēśvaramūrti. Pl. XXIII is the reproduction of the image at Bāgaḷi in the Bellary District. In this, Umā is seated upon the left lap of Śiva and has her right hand taken round in embrace and resting upon the right side of the chest of Śiva, and carries in her left hand a *mātuluṅga* fruit. The front right hand of Śiva is held in the *abhaya* pose and the front left hand is placed on the left shoulder of Umā. In the back right and left hands are the *triśūla* and the *ḍamaru* respectively The Dēvī wears on her head the hair done up in a fine side-knot. On the *prabhāvaḷi* are sculptured minutely the figures of the *ashṭa-dik-pālas* or the guardians of the eight quarters. It should be noted that in this case the figures of Gaṇēśa, Kumāra, the rishi Bhṛiṅgi and the bull are not sculptured. Pl. XXIV is the photograph of a piece of sculpture to be found in Aihole. Here, Śiva is carrying in two hands snakes, and in one hand the *triśūla*; the remaining hand embraces Umā and rests on her shoulder. Umā keeps her right hand on the left thigh of Śiva; her other arm is broken. On the left side of the seat on which Śiva and Umā are seated, is the figure of the child Kumāra who seems to be holding in his left hand three lotus flowers by their stalks and keeping some fruit in the right one. Below

the seat are two *Apasmāra-Purushas* and the *ṛishi* Bhṛiṅgi. The figure of Gaṇēśa which ought to be on the right of Bhṛiṅgi appears to be lost. Pl. XXV is one of the very best pieces of ivory carving executed in the School of Arts at Trivandram. The delicacy of the workmanship, the beauty of the conception and execution, the grandeur of the effect it produces are beyond praise. Śiva is here represented as seated on a *bhadrāsana* under a tree and carries the *paraśu* and the *mṛiga* in his back hands; he holds his front right hand in the *abhaya* pose and embracing the Dēvi with his left arm, keeps that hand in the *varada* pose. Umā is embracing Śiva with her right hand and keeps in her left one a lotus flower. There is a profusion of snake ornaments—on the crown, in the ear-lobes, on the arms, and round the chest, of Śiva. On the right and left are the two children of Umā, the elder, Gaṇapati, having an underwear and the younger, Kumāra, standing naked. Gaṇēśa has four arms in which he keeps the *aṅkuśa*, the *pāśa*, the *danta* and the *mōdaka* and behind him is his vehicle, the mouse. Kumāra has two arms; in the left of which he holds the *śakti* and with his right arm he embraces the neck of his favourite vehicle, the peacock. In front of the seat of Śiva is the seated figure of Nandi, the bull vehicle of Śiva.

PLATE XXV.



Umāmahēśvaramūrti: Ivory: Trivandram School of Arts.

PLATE XXVI.



Fig. 2 Umāmahēśvaramūrti Stone: Ajmere Museum, Ajmere.



Fig. 1. Umāmahēśvaramūrti Stone Haveri, Dharwar District.

[To face page 137.]

SUKHĀSANAMŪRTI

Fig 1, Pl. XXVI, represents Umāmahēśvara as found in the temple at Haveri In this also Umā is seated on the left lap of Śiva and embraces him with her right hand, which rests upon the right side of his body, she appears to have held a flower in her left hand, which is unfortunately broken. Śiva carries in three out of the four of his hands the *śūla*, the *ḍamaru* and an *akshamālā* and the remaining hand is thrown in embrace over the left shoulder of Umā. Around Śiva and Umā is a nicely carved *prabhāvali* with creeper ornament, in each of the circular loops of the creeper is carved a *dik-pāla* At the right extremity of the *bhadrāsana* on which are seated Śiva and Umā is a tiny figure of a seated Ganēśa with four arms, carrying as usual the *ankuśa*, the *pāśa*, the *danta* and a *mōdaka*. In front of him sits Nandi, the bull of Śiva. Corresponding to these, are to be seen on the left side of the seat the figures of Kumāra with six heads seated upon his peacock vehicle, and an alligator, the vehicle of Umā-Pārvatī. The whole work is executed very skilfully and tastefully.

Fig. 2, Pl. XXVI is another group almost similar to the one described above. Śiva is, in this sculpture, seen carrying a lotus, the *śūla*, and a snake in three of his hands and the remaining one is embracing Umā about her chest Both Umā

of family likeness could be noticed in these three pieces of elaborately carved panels. The Dēva and the Dēvī, the central figures are shaped rather larger than the others, seated in the middle; and around them a number of other deities attending upon them. In the lower section is the big bull of Śiva tended or rather overtended, by the most humourously carved impish *gaṇas*. The artists of these master-pieces have spared no pains to cover the panels with a profusion both of vigorous figure sculpture and minute ornamental designs. Nothing short of the highest praise is due to the long gone artists who executed these immortal pieces of art. In Pl. XXVII Śiva has four arms, the left one of which is holding the right arm of Umā and another is seen resting upon the seat. What the two right hands carried cannot be guessed, as they are broken; evidently, the one resting upon the right thigh was left empty and the other perhaps carried a snake as in fig. 2, Pl. XXVI. Between the figures of Śiva and Umā stands Kumāra, who keeps both his hands crossed on the chest. Gaṇēśa is standing on the right of Śiva. There are two lady attendants, one carrying a *chāmara* and another a water-vessel (?) On either side of the panel are standing two divine figures, who cannot be identified as Vishṇu and Brahmā, because both of them have *jaṭā-makuṭas* on their head and



Umāmahēśvaramūrti. Stone panel : Ellora.

[To face page 139.]

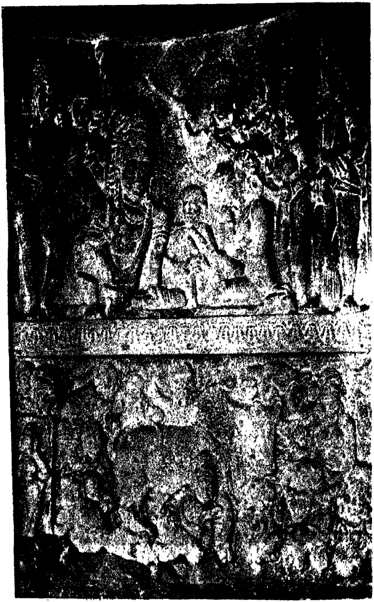
because neither of them has four faces. They are in all probability two *dvārapālakas*. Pl. XXVIII is almost similar to the previous plate. Herein there are sculptured a number of Dēvas, shown as hovering in the air carrying different kinds of offerings in their hands. It is worthy of notice that to the left of Umā is seen standing a dwarfish woman servant. This dwarfish woman is a characteristic feature of the sculptures at Ellora. In the lower section of the panel is the bull in the centre. The dwarfish *gaṇas* are taking care of it; one peculiarity worth noticing is that these *gaṇas* are supporting the legs of the bull—an idea apparently borrowed from the Buddhist sculptures wherein the hoofs of the horse of Buddha are borne by *dēvas* lest they, treading on the earth, might produce noise and awaken the guards and stop Buddha from renouncing the world. The sculptors of all these panels are curiously agreed in representing one of the *gaṇas* as biting the tail of the bull, another as catching hold of of its horns, others tumbling about and playing with each other. In Pl. XXIX one is seen in the extreme left and behind the figure of a lady, widening his eyes with both his hands, thereby to frighten all others, while another in the extreme right over the figure of another lady is exposing his back in an obscene manner. Of the lady attendants in this

PLATE XXVIII.



Umāmahēśvaramūrti. Stone panel: Ellora.

[To face page 140]



Umāmahēśvaramūrti. Stone panel: Ellora.

panel one is fanning Śiva and another is taking hold of the hair of Umā and dressing it up. Śiva is herein holding in one of his left hands the upper part of the garment of his consort and keeps one of his right hands in the *sūchi* pose and the other appears to be carrying a book. He is evidently giving out to Umā one of the *purāṇas*, which are supposed to have been addressed by Śiva to Pārvatī.

SAMHARAMURTIS.

SAṀHĀRAMŪRTIS.

SIVA is represented in sculptures either as a terrific, destructive deity or a pacific, boon-conferrer. In the former aspect he is known by several names, each one being indicative of the destruction of a particular malevolent and troublesome demoniacal being; for example, he is known as the Gajahāmūrti, having killed an elephant-formed *asura*; Kālārimūrti, as having killed Kāla, the God of Death; Kāmāntakamūrti, because, he burnt down the God of Love who came to meddle with his austerities; and so on. In the latter or the pacific aspect, Śiva is represented as seated with his consort,—be it noted that the company of the Dēvī is always to keep Śiva in a pacific turn of mind—, bestowing boons and blessings on his deserving votaries. The various boon-bestowing aspects of Śiva are called the *anugrahamūrtis*. for example, Śiva is called Chaṇḍēśānugrahamūrti, because he conferred on Chaṇḍēśvara the boon of being the

steward of the household of Śiva, Vishṇvanugraha-mūrti, because he restored an eye to Vishṇu, who had plucked the same for offering it to Śiva, and for which act Śiva also presented Vishṇu with the *chakra* or the discus; and so forth. Śiva is a great master in the arts of dancing and music, besides being the greatest *Yōgi* and philosopher. Being well-versed in the art of dancing, he is often represented as dancing any one of the hundred and eight modes of dances detailed in the *Nāṭyaśāstras*, as a master of music also he is portrayed as sitting or standing and playing upon the *vīṇa*, the most perfect of stringed Indian musical instruments. In this capacity he is known as the Vīṇādhara-Dakshiṇāmūrti. As a *yōgi* and philosopher, he is known as Vyākhyāna-Dakshiṇāmūrti, etc. Besides the aspects above described there are many others of smaller or greater importance. To sum up, the images of Śiva are of five classes, namely, the *Saṁhāramūrtis* (or destructive aspects), the *Anugrahamūrtis* (or boon-conferring aspects), the *Nṛitta-mūrtis* (or dancing aspects), the *Dakshiṇā-mūrtis* (or the *yōgic*, musical and philosophic aspects), and other minor aspects. Let me now deal with each one of these aspects under a separate chapter, noticing the various forms comprised in each of these different aspects.

The circumstances under which Śiva is said to have destroyed Kāma, the god of love, are described as follows in the *Linga-purāṇa*. After Dākshāyaṇī, otherwise also known as Satī, the first wife of Śiva committed suicide by plunging into the fire, because her father slighted her Lord Śiva by not offering oblations to him, Śiva sat upon the Himālaya and began to practice severe penance. The daughter of Himavān, Pārvatī, who was none other than Satī, who was reborn to Himavān, began to attend upon Śiva, the great *yōgi*. In the meantime the *asura* Tāraka began to do havoc to the gods; they knew that the only person who could destroy this demon would be a son born to Śiva. Since Siva had to be diverted from his austerities and be induced to beget a son for the purpose of destroying Tāraka, Kāma, the god of love was deputed to create lascivious thoughts in the mind of Śiva. Kāma approached Śiva and attacked him with his flowery arrows. Incensed at the disturbance caused by Kāma in his mind, Śiva opened his frontal eye and emitted flames of fire and reduced Kāma to ashes; but all the same, he fell in love with Pārvatī, married her and begot Kumāra or Subrahmaṇya and through the latter got Tārakāsura killed, thereby satisfying

1. Kamantaka-murti.

the wishes of the gods. At the entreaties of Ratī, the wife of Kāma, Śiva promised her that Kāma would be reborn as Pradhyumna. In the Tamil country it is believed that this act of destruction of Śiva took place in a village called Tirukkurukkai in the Tanjore district.

Descriptions of the Kāmāntakamūrti are given in the *Uttara-Kāmikāgama*, the *Suprabhēdāgama* and the *Pūrva-Kāraṇāgama*. Śiva should be represented in this aspect exactly similar to the figure of Yōga-Dakshiṇāmūrti, before which the figure of Manmatha or Kāma should be sculptured as having fallen down at the mere glance of Śiva. The height of the figure of Manmatha may range from one to seven-tenths of that of Śiva; he should be shown as decorated with golden ornaments; his complexion should also be golden yellow. He is required to be represented as carrying in his hands the five different flowery arrows and the bow made of sugar-cane and in the company of his dear consort Ratī. There should also be with him his companions, Dēvabhāga (?) and Vasanta (or the spring season). The names of the five arrows of Manmatha are given as the *Lambinī*, *Tāpinī*, *Drāviṇī*, *Māriṇī* and *Vēdinī*.* The arrows should

* The *Kāraṇāgama* calls these, *Tāpanī*, *Dāhanī*, *Viśvamōhini*, *Viśvamardinī* and *Mādinī*.

be held by Manmatha in the right hand and the bow in his left. The figures of the companions of Manmatha may or may not be represented; so also, instead of five arrows, he may be shown as carrying only one. To this description the *Pūrvakāraṇāgama* adds that the figure of Śiva should have three eyes and four arms; his head should be covered with a *jaṭā-makuṭa;* he should have a terrific look and carry a snake and an *akshamālā* in two out of his four hands: the remaining right arm should be shown as held in the pose of *patākā-hasta* (or the hand held banner-wise)* and the remaining left hand in the pose known as the *sūchi-hasta.* In all other respects, it should be similar to Yōga Dakshiṇāmūrti. This authority prescribes that the height, of Manmatha should be one-half of that of Śiva; and that he may be represented as being on a *pīṭha* or pedestal or in a chariot (*ratha*). The banner of Manmatha should bear on the chariot the device of a fish. The names of the companions of Manmatha are given in the *Kāraṇāgama* as Mada, Rāga, Vasanta and Śiśiraṛitu (the cold season).

The story of the destruction of an elephant-

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* Or, should carry a banner.

asura by Śiva and his wearing the skin of the elephant as his garment is found in the *Kūrmapurāṇa* while describing the *liṅga* named Kṛittivāsēśvara in Kāśi (Benares). Sūta is said to have told that Śiva came out of this *liṅga*, when an *asura*, who assumed the shape of an elephant, came near it to disturb the meditations of several Brāhmaṇas who had gathered round it, and killed the elephant and made its skin his upper garment. But the *Varāhapurāṇa* gives quite a different account which is already given elsewhere.* Another version of the story is that found in the *Suprabhēdāgama* which is also noticed in one of the earlier chapters of this volume.† So, the accounts found in different authorities, as usual, differ from each other, but the fact that Śiva killed an elephant and had the elephant-skin as his clothing is common to all. A village in the Tanjore district called Vaḷuvūr is associated, in the Tamil country, with this destructive act of Śiva and this is perhaps the only place which has a beautiful metal image of Gajahāmūrti.

2 Gajasura-samharamurti.

Descriptions of the image of Gajahāmūrti or Gajāsurasaṁhāramūrti are found in the

* Hindu Iconography, Volume I. p. 379.

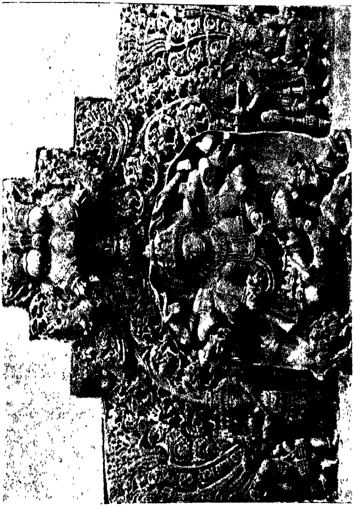
† Do. Volume II, p. 114.

Aṁśumadbhēdāgama, the *Śilparatna* and other *Śaivāgamas*. In the former it is said that the image of Śiva in this aspect may possess four or eight arms; if there are only four arms, one of the right hands should hold the *pāśa*, and the other the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If, on the other hand, there are eight arms, three out of the four right hands should carry the *triśūla*, the *ḍamaru* and the *pāśa* and the fourth hand should be holding the skin of the elephant; one of the left hands should be held in the *vismaya* pose, another catching hold of the skin of the elephant and the remaining two carrying a *kapāla* and the tusk of the elephant respectively. The left leg of Śiva should be planted firmly on the head of the elephant, while the right one should be bent and lifted up above the thigh of the other leg. The tail of the elephant should be visible over the *makuṭa* of Śiva and the artist might arrange on either side the position of the four legs of the elephant in any artistic manner which suggests itself to him. The skin of the elephant should be so arranged as to look like a *prabhāmaṇḍala* to the image of Śiva. The image of Śiva should be adorned with all ornaments and have the garments made of silk and tiger's skin, the colour of Śiva in

this instance is deep red. This is one of the descriptions given in the *Aṁśumadbhēdāgama* ; the other one runs as follows:—In the right hands of Śiva there should be the *triśūla*, a sword, the tusk of the elephant and in the last the skin of the elephant; while in the left hands, a *kapāla*, the shield, a *ghaṇṭa* and the skin of the elephant. The left leg of Śiva must be kept firmly on the head of the elephant and the right one bent and held as in the *utkuṭikāsana* posture.

On the left side of the Gajāsurasaṁhāramūrti there should be standing the Dēvī with Skanda in her hands, trembling with fear at the ferocity of her lord.

To illustrate the descriptions of the Gajāsurasaṁhāramūrti five photographic reproductions are given. Of these, the first piece of sculpture, is to be seen in the *mahānāsika* or the ornamented facade of the Amṛitēśvara temple at Amṛitapura in the Mysore Province. In this, Śiva has sixteen arms, a large number of hands being broken ; from what remains it is seen that they must have held the *pāśa*, *danta*, *triśūla*, *akshamālā* and *kapāla ;* two of the hands are seen holding the skin of the elephant. Surrounding the figure of Śiva is the skin of the elephant in the form of a *prabhāmaṇḍala*. On the top of this skin, and beginning from the right



Gajāsura-saṁhāra-mūrti : Stone.
Amṛitapura (Mysore).

and ending on the left are the figures of the *ashṭadikpālas* or the guardians of the eight quarters. On the right of Śiva is the four-faced Brahmā playing on the *viṇā* with two hands and carrying in the other the *kamaṇḍalu* and the *sruk* and *sruva*. To the left of Brahmā is a four armed person, who cannot be identified (because the objects in the hands are not clearly visible in the photograph) sounding the drum called *janṭha*. To the left of Śiva is standing Vishṇu with six hands: two are playing upon the flute, while the remaining four carry the *śankha*, *chakra*, *padma* and *gadā* ; there is also another four-armed figure standing to the left of Vishṇu, which is also not identifiable. All these four figures are so carved as to suggest the notion of dancing. Within the fold of the skin of the elephant are the Dēvi and Gaṇēśa to the right of Śiva, and Nandi, the bull and Bhṛiṅgi, to the left. At the foot of Śiva lies the head of the elephant killed by him. The head of Śiva is ornamented by a *maṇḍala* of *jaṭās* and the *jaṭāmakuṭa* he wears, is adorned with a garland of skulls: a similar garland is also worn on the neck. A large number of very nicely executed ornaments are on the person of the image of Śiva. This is a unique piece of patiently and elaborately carved sculpture.

The second illustration, Pl. XXXI, is taken from the Śiva temple at Vaḻuvūr, the reputed place of

the destruction of Gajāsura. The bronze, of which the illustration is a photograph, is a remarkable piece of artistic work, both for its size and the excellence of its execution. The very well-carved face has a pair of round eyes, a pair of side tusks, both indicative of the *terrific* nature of the deity ; surrounding the head is a *jaṭāmaṇḍala* in which are seen on the left the crescent of the moon and on the right a snake. In the *jaṭāmakuṭa* are the skull, *durddhura* flowers and other ornaments. The image of Śiva has eight arms ; one of the right hands holds the elephant-skin, another two carry a very artistically shaped *triśūla*, and a *khaḍga* respectively, while what is held in the fourth is not clear in the photograph. Each of the left hands carry the *kapāla*, *khēṭaka* and *ṭaṅka* (?). Below the right foot of Śiva is the head of the elephant, while its tail is visible on the top. One leg of the elephant is shown as hanging in front above the left hands of Śiva. On either side of Śiva stands a *gaṇa* each with four arms and playing upon the drum and other musical instruments.

The third illustration fig. 1, Pl. XXXII, comes from Dārāśuram in the Tanjore district. Śiva in this sculpture is represented with eight arms. In the right hands of Śiva are seen the *ḍamaru*, *khaḍga*, *triśūla* and the elephant's skin; in three out of the four left hands are the *kapāla*, *pāśa* and the



Gajāsura-samhāra-mūrti. Bronze. Vaḻuvūr.

[To face page 154.]

PLATE XXXII.

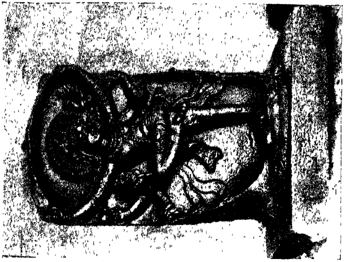


Fig. 2. Gajāsura-samhāra-mūrti.
Stone Tiruchchengāṭṭangudi

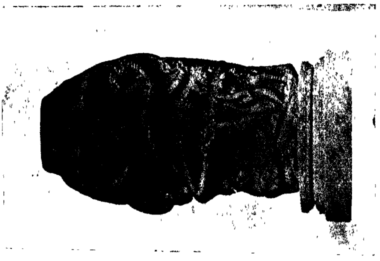


Fig. 1. Gajāsura-samhāra-mūrti.
Stone. Dārāśuram.

[To face page 155]

elephant's skin, while the fourth is held in the *sūchīhasta* pose. As in the previous instances there is the *jaṭāmaṇḍala* on the head of Śiva, in which is tied up a skull; and the whole person of Śiva is adorned with a large number of well carved ornaments such as the *kuṇḍalas*, *hāras*, *udarabandha*, *kēyūras* and *kaṭakas*. As in the image of Vaḷuvūr, the right leg is planted on the head of the elephant and the left held up bent is an *utkuṭikāsana* in direct opposition to the descriptions given in the *Āgamas*. This deviation from the *Āgamas* appears to be a peculiarity of this aspect of Śiva belonging to the sculptures of the Chōḷa period and country, as might be seen also in the figure of Tiruchcheṅgāṭṭaṅguḍi (see fig. 2, Pl. XXXII). In the Dārāsuram sculpture, the artist has kept the two legs and the tail of the elephant vertically over the head of Śiva. Towards the left of Śiva stands the Dēvī with the child Subrahmaṇya seated on her loins; both of them are looking with awe at Śiva The Tiruchcheṅgāṭṭaṅguḍi image of Gajāsurasaṁhāramūrti is almost exactly similar to the Dārāsuram image, in his right hands Śiva holds the *ḍamaru*, the *pāśa*, the *śūla* and the elephant's skin; one of the left hands is held in the *vismaya* pose, another seems to carry a deer (?), the third having a *kapāla* in it is held in the *sūchī* pose, while the fourth is holding the skin of the elephant.

The fifth photograph, Pl. XXXIII, is that of an image to be found in the Hoysaḷēśvara temple at Haḷēbīḍu. Like the first illustration, this one also has sixteen arms, which carry a very large number of objects such as the *khaḍga*, *aṅkuśa*, *vajra*, *ḍamaru*, *bāṇa*, *gadā*, *khaṭvāṅga*, *ṭaṅka ghaṇṭā*, *sarpa*, *dhanus* and *kapāla* ; the two hands are seen holding the elephant's skin. As in the sculpture of Āmṛitapura the right leg of Śiva is made to rest upon the head of the elephant and the left is bent and held slightly lifted up. The skin of the elephant is kept like a *prabhā-maṇḍala*. On the right of Śiva are four famishing goblins (*ḍākiṇīs*) praising Śiva ; and on the left of Śiva are a few male and female musicians sounding drums and other musical instruments. Like the first illustration this belongs to the Hoysala style of sculpture of the 13th Century A.D.

3. Kalarimurti.

Śiva once got angry with Kāla, the god of death and kicked him on his chest. The circumstances under which this act was performed by Śiva are given in the *purāṇas* thus :—The Ṛishi Mṛikaṇḍu was long without a son. He prayed to God that he may be blessed with sons. God appeared to him and asked him if he would like to have a large number of useless sons or only one remarkably intelligent but with his life limited to



Gajāsura-samhāra-mūrti. Stone Halebid.

[To face page 156.]

sixteen years. The *ṛishi* chose the latter alternative and in due time his wife Manasvinī bore him a son who was called Mārkaṇḍēya. The child grew up to be a very intelligent boy: even as his intelligence and behaviour grew to be more and more remarkable, the hearts of the parents began to be weighted with sorrow, for at the sixteenth year of his age he was fated to die. The news of the short duration of his life, reached Mārkaṇḍēya's ears. He resolved to offer *pūjās* to the gods at all important places of pilgrimage, and, in the course of his perigrinations, reached, the tradition says, to Tirukkaḍavūr and was intently absorbed in worshipping the *liṅga* enshrined in its temple. Just then the call from the lord of death, Yama, came. His emissaries approached Mārkaṇḍēya to bind his soul and carry it to their master; not finding it possible for them to do so, they reported the fact to Yama, who proceeded in person to conduct operations against the life of Mārkaṇḍēya which was not destined to continue longer than sixteen years. He all but succeeded in binding the Brāhmaṇa lad, but Śiva burst out of the *Liṅga* in great anger, and administered a kick on the chest of Yama, which almost killed him. Yama came to his senses, realised that this great devotee of Śiva ought not to have been submitted to the same rules as other ordinary

mortals and went away the wiser for his visit to Tirukkaḍavūr. Śiva then blessed Mārkaṇḍēya to be ever of sixteen years of age, so that the destiny that he should die at the expiry of his sixteenth year might not operate on him and he is believed to exist as one of the *chirañjīvīs* (immortals). Śiva in the act of chastising Yama is known as Kālārimūrti. This beautiful story is often seen perpetuated in stone and colour in many a temple. In the Tamil country it is believed that this incident took place in Tirukkaḍavūr in the Tanjore district.

The descriptions of Kālārimūrti are given in all the *āgamas*. The image of Kālārimūrti is to have its right foot placed upon a *padma-pīṭha* and the left leg being lifted up so far high as to reach the chest of the figure of Yama, over which the toe of Śiva should rest. The figure of Śiva should have three eyes, lateral tusks, the *jaṭāmakuṭa* adorning the head and four or eight arms. If the image has only four arms, one of the right hands carrying a *śūla* should be lifted up as far as the ear, the other right hand may carry the *paraśu* or be held in the *varada* pose; if the hand holds the *paraśu* the edge of the instrument should be turned towards the person of Śiva and the height at which this hand is to be kept raised is that of the *hikkāsūtra*. The front left hand should be held with the palm in

front, at the height of the navel and this hand should be in the *sūchī* pose. The back left hand should be kept in the *vismaya* pose; in this case, the ring-finger of the hand should be raised as high as the *ushṇīsha* or the lower portion of the crown. If, however, the image of Śiva has eight arms, the right ones should bear in them the *śūla*, the *paraśu*, the *vajra* and the *khaḍga*; in two of the left hands there should be the *khēṭaka* and the *pāśa*, while the two remaining hands should be held in the *vismaya* and the *sūchī* poses respectively. The colour of Śiva in this aspect is also red, though of the coral, and he should be adorned with all ornaments.

Kāla, Yama or the god of death should be represented with two arms and two legs, with side tusks and with a *karaṇḍa-makuṭa* on his head. One of his hands should carry the *pāśa* and with this and the remaining hand he should be doing *añjali* to Śiva, his body covered with blood and trembling with fear; his legs should be standing apart from each other (as though he is attempting to steady himself). Kāla must also be looking up to Śiva for his grace.

The above description of Kālārimūrti according to the *Aṁśumadbhēdāgamā* is supplemented by the *Kāmikāgama* thus: the right leg should be shown, according to this authority, in the act of

indicate the fear due to the approach of death rather than happiness at the appearance of Śiva for his rescue.

The *Kāraṇāgama* adds that the two front hands of Śiva which are to hold the down-turned trident must be in the *kaṭaka* pose. Evidently, this rule is meant to be applicable to bronze images in which such implements, which are wrought separately and not cast with the original image itself, and are generally inserted whenever they are wanted. The *kaṭaka-hasta* pose will be seen in all metal images in whose hands different articles are meant to be inserted at the will of the worshipper. For example, in the case of the goddesses who stand near their consorts, one hand is held in the *kaṭaka* pose to receive a natural flower every day in it, the hands of Rāma and Lakshmaṇa are kept in the same pose for inserting in them the bow and the arrow; in the case also of Vīṇādhara Dakshiṇāmūrti, we shall see later on, the hands are held in the *kaṭaka* pose.

Five illustrations are given of Kālārimūrti. The first of these, Pl. XXXIV, is a drawing of the Kālārimūrti to be found in the Daśāvatāra cave in Ellora. In this panel Śiva is represented as issuing from the *liṅga*, in front of which is seen the boy Mārkaṇḍēya kneeling with his arms folded on

PLATE XXXIV.



Kalāri-mūrti. Stone panel: Daśāvatāra Cave. Ellora.

[To face page 161]

his bent knees. One of the right hands and one of the left hands of Śiva grasp a stout handled, sharp trident which is aimed at the abdomen of Yama. The remaining right hand rests on the hip (*kaṭyavalambita hastā*) and the remaining left hand is held in the *vismaya* pose. The right leg of Śiva is buried up to the knee in the *liṅga* and the left leg is represented as kicking Yama. The person of Śiva is adorned with many ornaments. Yama has apparently fallen down; in this miserable plight he praises Śiva with his right hand uplifted and in the left hand he still grasps the *pāśa* with which he had bound the neck of Mārkaṇḍēya.

The second sculpture, Fig 1, Pl. XXXV, also belongs to Ellora, and is found in the Kailāsa temple. It is almost similar in its details to the panel described above. Here Yama stands praising Śiva with one hand uplifted and holds in the other the *pāśa* bound to the figure of Mārkaṇḍēya. The image of Śiva issues from the top of a *liṅga* before which is seen seated the figure of Mārkaṇḍēya with the head broken and lost. The action of Śiva in kicking Yama with his foot and piercing him with his *śūla* is portrayed vigorously.

The third illustration, Fig. 2, Pl, XXXV, belongs to Paṭṭīśvaram in the Tanjore district. Herein the treatment of the subject is quite

PLATE XXXV.



Fig. 1. Kālāri-mūrti : Stone : Kailāsa temple : Ellora.



Fig. 2. Kālāri-mūrti : Stone : Paṭṭīśvaram.

PLATE XXXVI.



Fig. 1. Kālāri-mūrti Stone Tiruchchengāṭṭangudi.



Fig. 2. Kālārimūrti: Bronze: The Collection of Mr. R. F. Stoney.

[To face page 163]

different. Śiva is standing with his left leg resting upon the body of the fallen Yama and is kicking him with the right foot on his chest. He carries in his hands the *śūla* with its head turned downward, the *paraśu*, the *mṛiga* and the *kapāla*. Mārkaṇḍēya stands to the right of Śiva with hands in the *añjali* pose praising Śiva.

The next illustration, Fig. 1, Pl. XXXVI, is of an image to be found in Tiruchcheṅgāṭṭaṅguḍi and is almost similar to the Paṭṭīśvaram sculpture described above. The only differences between the two are that in the former the left leg of Śiva is lifted up to kick Yama, whereas in the latter, it is the right leg that is lifted for that purpose; the right foot is planted firmly on the body of Yama in Tiruchcheṅgāṭṭaṅguḍi sculpture, while in the Paṭṭīśvaram sculpture, the left foot is so placed. The head of Yama is on the left of Śiva in the Tiruchcheṅgāṭṭaṅguḍi image and on the right in the Paṭṭīśvaram one. The last illustration, Fig. 2, Pl. XXXVI, is the reproduction of the photograph of a bronze image kept in the collection of Mr. R. F. Stoney, Executive Engineer, P. W. D., Madura. In this instance, Śiva is seen emerging from a *liṅga*, within which his right leg is buried up to the thigh. The other leg is lifted up in the act of kicking Yama (whose image seems to have been

sculptured as a separate piece). The back hands carry the *paraśu* and the *mṛiga*, while the front ones are so kept as to hold in them a *triśūla*.

On one occasion Śiva killed three *asuras* who dwelt in three forts constructed of metals and who caused great damage to the *suras* and the *ṛishis*. The story is given in detail in the Karṇaparvan of the *Mahābhārata*, an abstract of which is given below. The three sons of Tārakāsura*, having performed great penances, obtained from Brahmā the boons that they should occupy three castles wherefrom they should move as they desired and after a thousand years the three castles should unite into one and should be only destructible with a single arrow. The *asura* architect Maya built them the three castles, one of gold which was in heaven, another of silver in the air and a third of iron on the earth : each one of these was appropriated by one of the *asuras*, and they started out on their tour of harassing the gods. Indra attacked them with his *vajra* but did not succeed in putting them down. The gods then repaired to Brahmā to consult him as to the means of destroying these *asuras*. He told them that they could only be

Tripurantaka-murti.

* These were named Vidyunmālī, Tārakāksha and Kamalāksha.

killed with a single arrow and such a weapon could be wielded only by Mahādēva and directed them to pray to him for help. They prayed accordingly and succeeded in inducing him to undertake the task of killing the *asuras.* Mahādēva then demanded of them one half of their powers (*sākti*) to add to his own strength, as, otherwise, it was impossible to kill those strong demons. They consented and parted with a half of their strength. Mahādēva became now stronger than all other gods and hence came to be known by the name Mahādēva, the great god The various gods served Mahādēva in other capacities also. Vishṇu, became his arrow, Agni its barb and Yama its feather. Mahādēva made the *Vēdas* his bow and Sāvitri his bow-string. Brahmā became his charioteer. With the three-barbed arrow consisting of Sōma, Agni and Vishṇu the castles with their inhabitants were destroyed by Mahādēva.

The *purāṇik* account of the destruction of the three castles by Mahādēva is based upon very much older accounts found in the *Saṁhitās* and *Brāhmaṇas.* For instance, in the commentary of the *Vājasanēyi Saṁhitā* of the *Yajurvēda*, it is stated that the *asuras* being defeated by the gods, performed austerities and built three castles, which were destroyed by Agni. Similarly in the

Śatapatha-Brāhmaṇa we are told that the gods and the *asuras* fought together, though born of the same father, Prajāpati. The latter built for themselves three castles which excited the envy of the gods. For destroying them Indra is said later on to be preparing his thunderbolt with Agni as the shaft, Sōma as the iron and Vishṇu as the point. The *Taittirīya Saṁhitā* somewhat amplifies the story thus: The *asuras* had three castles, the lowest being made of iron, the next higher of silver and the highest of gold. The gods were unable to conquer them; therefore they made an arrow, consisting of Agni as the wooden shaft, Sōma as the iron and Vishṇu as the point. But then they needed one to wield this weapon; their choice fell upon Rudra, the cruel, who destroyed the castles and drove out the *asuras* from these regions. Similar references to the destruction of three metallic castles are found in the *Aitarēya-Brāhmaṇa* and other ancient authorities.

Tripurāntakamūrti is described in great detail in almost all the *āgamic* authorities.

No less than eight different descriptions of the Tripurāntakamūrti are given in the *Aṁśumadbhēdāgama* alone; but there are not many points of material difference between one form and the other given in this work; however, since a distinction has been made by this authority, let me adhere to

its descriptions. In the first form of this aspect of Śiva, the right leg of the image of Śiva should be kept a little in front, while the left one, slightly bent, should be behind. One of the right hands should be held in the *siṁhakarṇa* pose at about the height of the *nābhī-sūtra* and be holding the bow string in which the arrow is set. The thickness of the arrow should be that of the little finger of Śiva; one of the left hands should be grasping the bow and raised up in a horizontal position; the thickness of the bow ought to fit in exactly into the closed fist of Śiva and should be tapering at both the ends. The bow should be painted beautifully with various colours. It may have three bends (see fig. 3, Pl. II, in Vol. I) or be like the crescent moon and may be of wood or metal. The thickness of the bow string is given as one-third of the thickness of the bow and its length as seven-eighths of the length of the bow. The remaining hands should be held in the *kartari-hasta* pose; in the right hand there should be the *ṭaṅka* and in the left, the *kṛishṇa-mṛiga*. The figure should be adorned with the *jaṭā-makuṭa* and all ornaments should be of red colour. On the left of that of Śiva, there should be the figure of the Dēvī.

The *Uttarakāmikāgama* adds to the above description the following. the image of Śiva should

should be seated in the middle of this *mukuḷa*, with a bamboo stick in one right hand and *kamaṇḍalu* in the other; and *padma-pāśa* (?) in one left hand and the *kuṇḍikā* (a kind of water-vessel) in the other. Below the *mukuḷa* there should be standing a white bull. This bull is Vishṇu who got down from the arrow temporarily to steady the chariot which was giving way under the feet of Śiva; and after steadying the chariot Vishṇu returned to the arrow. The chariot should be shown as sailing in the air.

The common features of the eight forms of the Tripurāntakamūrti are that they are all of red complexion, have one face and three eyes, and have the Dēvī on the left side. In this aspect Śiva is guided by a passion composed of the *satva* and the *rajō guṇas*.

Four illustrations are given of Tripurāntakamūrti. The first two are to be found in Ellora and another in the Kailāsanātha temple at Conjeevaram. Of the two sculptures of Ellora, the first is in the so-called Daśāvatara cave, Pl. XXXVII. In this, Śiva stands in his chariot with his right leg kept forward and the left one, behind; the body of Śiva is turned away from the objects aimed at, but his face and arms are turned in the direction of the three castles which he is about to destroy. He seems to



Tripurāntakamurti Stone. Daśāvatāra Cave Ellora.

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Tripurāntakamūrti · Stone Kailāsa Temple · Ellora.

PLATE XXXIX.



Tripurāntakamūrti : Stone : Conjeevaram.



Tripurāntakamūrti · Stone : Madura.

[To face page 171]

have had ten arms; those that still remain unbroken are carrying the sword, and the shield, a third arm is holding the arrow strung in the bow-string, while a fourth holds the bent bow. Brahmā is driving the chariot which is yoked to two horses.

The second illustration, Pl. XXXVIII, is the photograph of the sculpture to be found in the Kailāsa cave in the same place In this, Śiva has only two arms, the right hand bears the arrow while the left one the bow On the right shoulder is a quiver of arrows. Brahmā is seen sitting in the front portion of the chariot and driving the two horses yoked to it. In front of Tripurāntakamūrti are the *asuras* fleeing before their pursuer.

In the third illustration, Pl. XXXIX, Śiva is seated in the *ālīḍhāsana* posture in the chariot and has eight arms, in which there ought to be the bow, arrow and other implements of war. As in the previous instances, Brahmā is driving the chariot.

The last illustration, Pl. XL, is the reproduction of the photograph of the beautiful sculpture found in the maṇḍapa in front of the central shrine of the Sundarēśvara temple at Madura, which belongs to the modern times.

Once Śiva assumed the form of a mythical animal called *Śarabha.* The circumstances under which he was obliged to take this form are given as

follows: Vishṇu, in his Nṛisiṁhāvatāra, destroyed the *asura* Hiraṇyakasipu who was causing great annoyance to the gods. Even after the destruction of the *asura*, Vishṇu did not abate his terrific attitude, which was causing damage to the inhabitants of the world. They approached Śiva for succour and Śiva promised them his help. He at once assumed the form of a *śarabha*, an animal with two heads, two wings of resplendent beauty, eight legs of the lion with sharp claws, and a long tail; making dreadful noise the Śarabha approached Nṛisiṁha, caught hold of him and tore him up; the skin of Narasiṁha, he wore as his garment and the head was worn on his chest or, as some accounts have it, on his *makuṭa* as an ornament. Vishṇu came to his proper senses and retired, after praising Śiva, to his own abode, the Vaikuṇṭha. Śiva came thenceforth to be known as Śarabhēśamūrti or Siṁhaghnamūrti.

5. Sarabhesa-murti.

Śarabhēśamūrti is described in the *Kāmikāgama* as follows: The body of Śarabhēśa is that of a bird of golden hue; it should have two wings which should be uplifted: Śarabhēśa has two red eyes, four legs resembling those of the lion resting upon the ground and four others with sharp claws kept lifted upwards, and an animal tail; the body

above the loins should be that of a human being but having the face of a lion which should be wearing upon its head a *kirīṭa-makuṭa*. There should also be side-tusks and on the whole a terrific appearance. Śārabhēśa is to be shown as carrying with two of his legs Narasiṁha. The figure of Narasiṁha should be the ordinary form of a human being with the hands held in the *añjali* pose.

The *Śrītatvanidhi* gives a somewhat different description. It requires that the figure of Śārabhēsa should have thirty-two arms, in the right ones of which are to be found *vajra*, *mushṭi*, *abhaya*, *chakra*, *śakti*, *daṇḍa*, *aṅkuśa*, *khaḍga*, *khaṭvāṅga*, *paraśu*, *akshamālā*, a bone, *dhanus*, *musala*, and *agni*; whereas the left hands ought to keep the *pāśa*, *varada*, *gadā*, *bāṇa*, *dhvaja*, another kind of sword, a snake, a lotus flower, *kapāla*, *pustaka*, *hala* and *mudgara* and one hand should be embracing Durgā.

The *Uttarakāraṇāgama* says that by consecrating this image, all enemies will be destroyed, battles won, all ailments cured and every good achieved; and that the three eyes of this aspect of Śiva are the sun, the moon and the fire; that his tongue is the subterranean fire known as the *baḍavānala*; that his two wings are Kāḷi and Durgā; his nails, Indra, the belly, Kālāgni; the thighs, Kāla and Mṛityu; and his gigantic strength

Mahāvāyu. Again, in the *Śarabhōpanishad* it is stated that *śara* means the *Jīva* or soul; Hari is shining in the limbs of Śarabha, and that Hari himself is Śarabha who is capable of granting *mōksha*.

An illustration of the Śarabhēśamūrti is given in Vol. I, Pl. E, Introduction. It is a bronze image to be found in the Śiva temple at Tribhuvanam in the Tanjore district. In this piece of sculpture Śarabha is represented as having three legs, the body and a face of the lion, a tail and four human arms; in the right upper hand is the *paraśu*, in the lower right one, the *pāśa*, in the upper left one, the *mriga* and in the lower left one, *agni*. With the front leg, Śarabhamūrti has pinioned Nrisiṁha, who is struggling against his adversary with his eight arms.

The following account is found in the *Varāha-purāna* regarding the cutting off of the fifth head of Brahmā by Śiva. Brahmā created Rudra and addressing him as Kapāli, asked him to protect the world. Because he was insulted as Kapāli, Śiva cut off the fifth head of Brahmā with his left thumb-nail, but this head stuck to his hand and would not fall off from it. Then Brahmā was requested by Rudra to tell him how he could get

6 Brahmasira-schchhedaka-murti

rid of the head stuck up in his hand, for which Brahmā prescribed to Rudra the observance of the Kāpālika life for twelve years, at the end of which he promised that the head would fall off. Then Rudra repaired to Mahēndragiri and wearing an *Yajñōpavīta* made of hair, a garland of beads made of bone and a piece of the skull tied up as an ornament in the *jaṭāmakuṭa* on his head and carrying a skull filled with blood in his hand, went round the earth visiting all places of pilgrimage. At the end of twelve years he arrived at Vārāṇasi, where, by the followers of Sīmachāri (?) the skull of Brahmā was removed from the hand of Rudra. The place where the head fell obtained the name of Kapāla-mōchana. Rudra then bathed in the Ganges, worshipped Viśvēśvara at Kāśi and returned to Kailāsa.

A somewhat different version is found in the *Kūrmapurāṇa*. Once upon a time the *rishis* asked Brahmā as to who was the origin of the universe. Brahmā arrogated it to himself. Just then Śiva appeared on the scene and claimed to be the originator of the universe; upon this there ensued a dispute between Brahmā and Śiva. Even though the Vēdas came to declare that Śiva was the greatest of all Gods, Brahmā would not accept their verdict. Then appeared in space a huge illumination in which

was discernible the figure of Śiva. Śiva then ordered Bhairava to cut off that fifth head of Brahmā which spoke to him with haughtiness and disrespect. By the power of his *yōga*, Brahmā escaped death and he also learnt, at the sacrifice of one of his heads, the superiority of Śiva.

The following description of Brahmaśiraśchchhēdakamūrti is found in the Śrītatvanidhi. The figure of this aspect of Śiva should be of white complexion, with three eyes, four arms and a *jaṭāmakuṭa* on the head and the *patrakuṇḍala* in the right ear and the *nakrakuṇḍala* in the left one. In the right hand are to be the *vajra* and the *paraśu* and in the left ones, the skull of Brahmā and the *śūla*. It should be draped in the garments made of tiger's skin.

The *Śiva-purāṇa* calls Bhairava the *pūrṇa-rūpa* or the full form of Śaṅkara and that those whose intellect is darkened by *māyā* are not able to understand the superiority of this aspect of Śiva and decline to worship it. Bhairava is so called because he protects the universe (*bharaṇa*) and because he is terrific (*bhīshaṇa*). He is also known as Kālabhairava for even Kāla (the god of death) trembles before him; Āmarddaka because he kills bad persons (*marddana*) and Pāpabhakshaṇa, because

he swallows the sins of his *bhaktas* or devotees. He is the lord of the city of Kāśi.

(a) Bhairava.

The description of Bhairava is found in the *Vishṇudharmōttara*. It is there stated that Bhairava should have a flabby belly, round yellow eyes, side-tusks and wide nostrils, and should be wearing a garland of skulls. He should be also adorned with snakes as ornaments; besides these there should be other ornaments also. The complexion of Bhairava is dark as the rain-cloud and his garment the elephant's skin, he should have several arms carrying several weapons. He should be represented as frightening Pārvatī with a snake.

Bhairava has many forms such as the Vaṭuka-bhairava, Svarṇākarshaṇabhairava and so forth. The features of each one of these forms are described below.

(b) Vaṭuka-Bhairava.

Vaṭuka-Bhairava should have eight arms in six of which are to be the *khaṭvāṅga* the *pāśa*, the *śūla*, the *ḍamaru*, the *kapāla* and a snake; while one of the remaining hands should carry a piece of flesh and the other should be held in the *abhaya* pose. By the side of this Bhairava there should be a dog of the same colour as that of its master. Meditation upon this form of Bhairava is said to secure all the

wishes of the votary. So far for the description given in the *Rūpamaṇḍana*; the following is the description found in the *Vaṭuka-Bhairavakalpa*. This aspect of Bhairava should have *jaṭās* of red colour, three eyes and a red body. He should carry in his hands the *śūla*, the *pāśa*, the *ḍamaru* and the *kapāla* and be riding upon a dog. Vaṭuka-Bhairava should be stark naked and be surrounded on all sides by a host of demons.

Four illustrations of Vaṭuka-Bhairava are given, in none of which is Bhairava seen with eight arms as given in the *Rūpamaṇḍana*. The South Indian image of Paṭṭīśvaram, Pl. XLI, carries the *śūla*, the *ḍamaru*, the *pāśa* and the *kapāla* and is naked. It has *jvālās* or flames surrounding its *jaṭāmakuṭa* and wears round its neck a long necklace made of small bells, besides a number of well-wrought golden and other necklaces. Round the loins is the *kaṭisūtra* or waist zone consisting of a snake. To show the terrific aspect of this deity, the eyes of the image are made round and there are shown large side-tusks. Immediately behind the figure of Bhairava is a dog also adorned with a number of necklaces and other ornaments. This image belongs to the later Chōḷa period (12th and 13th centuries A.D.).

The two Northern Indian images as also the one of the Chālukya style, figs. 1, 3 & 2, Pl. XLII,

PLATE XLI.



Bhairava. Stone: Paṭṭiśvaram.

[To face page 178]



Fig. 1 Bhairava Stone Indian Museum, Calcutta.



Fig. 2 Bhairava Stone Madras Museum.

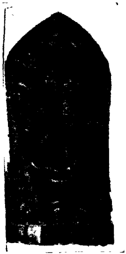


Fig 3 Bhairava: Stone: Museum of the Royal Asiatic Society, Bombay.

[To face page 179]

are alike in their execution. They all carry the *śūla*, the *khaḍga*, the *pāśa* and the *kapāla*, have their *jaṭās* arranged in a circle (or *maṇḍala*,) and are naked. They wear garlands of skulls and are of terrific appearance. The image belonging to the Indian Museum, Calcutta, fig. 1, Pl. XLII, alone is smiling, whereas that belonging to the Museum of the Bombay Branch of the Royal Asiatic Society, fig. 3, Pl. XLII, has a scorpion attached as a *lāñchhana* or mark on the front face of the pedestal; and these two images are surrounded by emaciated *piśāchas*. The sword in the hand of the image of the Madras Museum (fig. 2, Pl. XLII), is a short dagger held with its point downwards All these three images stand on sandals, which are absent in the case of the South Indian image.

Svarṇākarshaṇa Bhairava should have an yellow coloured body, with four arms and three eyes and should be clothed in yellow garments He should be adorned with all kinds of ornaments and be praised by all gods. The appearance of this aspect of Bhairava should be one which suggests perfect happiness coupled with masterful authoritativeness. He should be carrying in his hands a vessel filled with gold and precious gems, a *chāmara* and a *tōmara* and a large *śūla* should be resting upon the shoulder.

(c) Svarnakarshana Bhairava

(d) The sixty-four Bhairavas.

We have already seen in the introduction that Bhairava's aspect has eight different forms, named Asitāṅga, Ruru, Chaṇḍa, Krōdha, Unmatta-Bhairava, Kāpāla, Bhīshaṇa and Saṁhāra. Each one of these forms is divided further into eight subordinate forms, thus making sixty-four in all. All these are grouped into eight groups and are described in the *Rudra-yāmaḷa*.

In the group coming under Asitāṅga are included Viśālāksha, Mārttāṇḍa, Mōdaka-priya, Svachchanda, Vighna-santushṭa, Khēchara and Sacharāchara. All these are of golden complexion and have good looking limbs, and carry the *triśūla*, the *ḍamaru*, the *pāśa* and the *khaḍga*.

The group headed by Ruru consists of Krōḍa-damshṭra, Jaṭādhara, Viśvarūpa, Virūpāksha, Nānā-rūpadhara, Vajrahasta and Mahākāya. The colour of the Bhairavas of this group is pure white; they should all be adorned with ornaments set with rubies and should carry an *akshamālā*, the *aṅkuśa*, a *pustaka* and a *vīṇā*.

Chaṇḍa, Pralayāntaka, Bhūmikampa, Nīla-kaṇṭha, Vishṇu, Kulapālaka, Muṇḍapāla and Kāma-pāla constitute the third group. All these are to be of blue colour and have good looks. They should carry in their hands *agni*, *śakti*, *gadā* and *kuṇḍa*.

In the group headed by Krōdha are included Piṅgalēkshaṇa, Abhrarūpa, Dharāpāla, Kuṭila, Mantranāyaka, Rudra and Pitāmaha. All these are of smoke colour and should carry *khaḍga*, *khēṭaka*, a long sword and *paraśu*.

In the Unmatta-Bhairava group are Vaṭuka-nāyaka, Śaṅkara, Bhūta-vētāḷa, Triṇētra, Tripurān-taka, Varada and Parvatāvāsa. Their colour is white and they are all to be of good looks and carry in their hands the *kuṇḍa*, the *khēṭaka*, the *parigha* (a kind of club) and *bhiṇḍipāla*.

Kāpāla, Śaśibhūshaṇa, Hasticharmāmbara-dhara, Yōgīśa, Brahmarākshasa, Sarvajña, Sarva-dēvēśa and Sarva-bhūtahṛidi-sthita form a group and are all to be of yellow colour and carry the same weapons as in the previous group.

The seventh group consists of Bhīshaṇa, Bhayahara, Sarvajña, Kālāgni-Mahāraudra, Dak-shiṇa, Mukhara and Asthira. They all carry the same weapons as in the above group and are of red colour.

In the group of Saṁhārabhairava are Atirik-tāṅga, Kālāgni, Priyaṅkara, Ghōranāda, Viśālāksha, Yōgīśa and Dakshasamsthita; all these are to be of the colour resembling the lightning and to carry the same weapons as in the previous group. Pl. XLIII, represents the Atiriktāṅga aspect of

Bhairava and is found sculptured in one of the cave-temples of Ellora. Seated near his foot is the emaciated figure of Kāḷi, round him are a number of blood-thirsty goblins and on his right stands a brahmaṇa votary with his hands held in the *añjali* pose. Though grotesque, the sculptor has executed his work with great skill.

7 Virabhadra-murti.

Vīrabhadra is a form of Śiva assumed at the time of the destruction of the *yajña* (sacrifice) of Daksha. The following account of the destruction of the sacrifice of Daksha occurs in the *Kūrma-purāṇa*. On one occasion Daksha with his consort, paid a visit to the house of Śiva. In spite of the solicitous attentions of Śiva, Daksha became displeased with his son-in-law, and returned to his quarters. On another occasion Śiva's wife Satī went to her father Daksha's house. Daksha reviled Śiva in the presence of Satī and also abused her and directed her to quit his house. This insult offered to her in his own house by Daksha smote Satī so hard that she burnt herself to death; she was afterwards born to Himavān as his daughter under the name of Pārvatī. Learning the demise of his consort, Śiva cursed Daksha to be born as a Kshatriya and to commit incest with his own daughter in that birth. Daksha was born as king

PLATE XLIII



Atiriktāṅga Bhairava · Stone Panel: Ellora.

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cut off the hands and the tongue of Agni, cursed Indra's arm, that had been lifted up to strike, to remain stiff in the same position. Chandra was crushed by the toe of Vīrabhadra and Vishṇu's vehicle Garuḍa had to flee for life. Daksha came to his senses and prayed to Śiva, who became pleased with him and promised the headship over the *gaṇas* at the end of that æon and disappeared.

An altogether different tale is found in the *Varāhapurāṇa*. Rudra was born from the anger of Brahmā, the latter asked him to create beings, which he did not care to do, but lay in inactivity. Brahmā therefore created Daksha and six other Prajāpatis. Daksha begot a lot of children and grand-children. Indra and other Gods, the grand-children of Daksha, began to perform sacrifices for the pleasure of Daksha. Meanwhile Rudra who was sunk in inactivity came and created four species of animals, in a short time the voices of Indra and other gods came to be heard by Rudra who got angry at the creation of these beings by some one else before he himself took up the act of creation. This anger of his glowed in the form of tongues of fire issuing from his ears and from this fire came a number of demons which went against the Dēvas, attacked and destroyed their sacrifices and compelled

Prāchētas and was performing a *yāga* at Gaṅgādvāra, but owing to the hatred he conceived for Śiva in his former existence he declined to dedicate a portion of the offering to Śiva. All other gods who had received their portions did not intercede on behalf of Śiva. But one Dadhīchamaharṣhi alone remonstrated against the injustice of Daksha's neglect of Śiva but in vain. Then Dadhīcha cursed all those who were present to become *vēdabāhyas* and lovers of lower religious systems and even to lose the favour of Vishṇu on which they so much counted. He then invoked there the presence of Śiva. Just then Pārvatī also was requesting Śiva to destroy the irregular sort of *yāga* that was being performed by Prāchētas. He acceded to her request and created Vīrabhadra with a thousand heads, a thousand eyes, powerful shoulders, a thousand arms, and resembling in brightness the fire that devours the universe at the end of an æon; having side-tusks, carrying the *śaṅkha*, the *chakra* and a bow and besmeared with ashes; this Vīrabhadra was sent to destroy the *yāga* of Prāchētas. Pārvatī, in her turn, created Bhadrakāḷi and sent her also with Vīrabhadra, with a body of *gaṇas* to help them. Vīrabhadra destroyed the *yāga* and in the action that ensued put out the eyes and plucked the teeth of Sūrya,

them to offer him also a portion of the offerings. Daksha prayed to Rudra to appease his anger and gave his daughter Gaurī in marriage to Rudra. Brahmā then allotted to Śiva and his consort a place in Kailāsa.

The *Bhāgavata-purāṇa* gives a fuller account of the enmity between Daksha and Rudra. The gods and the *ṛishis* were assembled at a sacrifice. Daksha entered the hall when all the assembly, excepting Brahmā and Mahādēva rose up. Daksha made his obeisance to Brahmā and sat down at his command. But he did not like Mahādēva being seated when he entered the hall and so reviled Mahādēva in very strong and highly objectionable language alluding to his roaming in cemeteries and other repulsive acts and cursed him that he should never be given thenceforth a portion in the offerings in *yāga* made to the delectation of the gods. Śiva departed from the hall of sacrifice. Some years after, Daksha began to perform the sacrifice known as the Bṛihaspatisava. All the gods with their wives were seen going to attend the sacrifice, seeing which Satī, the wife of Śiva, pressed him to take her to her father's house for the sacrifice. He informed her of the insult offered to him by her father and advised her not to persist in going to the sacrifice. But she persisted in going,

of snake, and adorned with beautiful anklets; it should be standing upon a pair of sandals and should have short drawers as his underwear. The colour of Vīrabhadra should be red; he should have a face indicating great anger and should look terrific. He should carry the *khaḍga*, the *khēṭaka*, the *dhanus* and the *bāṇa*. The setting up of this image is believed to remove all great sins and to cure people of all their ailments.

Two photographs are reproduced in illustration of Vīrabhadramūrti. The first, fig. 1, Pl. XLIV, is of a bronze image belonging to the Madras Museum; its hands are broken and therefore the objects carried in them cannot be made out. The figure has round eyes and side-tusks indicating the terrific nature of this aspect of Śiva. It stands upon a pair of sandals. The second photograph, fig. 2, on the same plate, is that of an image carved on a pillar in the *maṇḍapa* in front of the Śiva temple at Teṅkāśi and is of the 15th century A.D. In this piece of sculpture Vīrabhadra has ten arms; three out of the five right hands carry the *bāṇa*, the *paraśu* and the *khaḍga*; of the remaining two hands, one holds a long sword (partly broken) which is thrust into the neck of Daksha and the other pulls out an arrow from the quiver. The left hands keep in them the *dhanus*, the *musala* (?),



Fig. 1. Vīrabhadramūrti: Bronze. Madras Museum.



Fig. 2. Vīrabhadramūrti: Stone. Teṉkāśi.

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the *pāśa*, a round shield and an oblong one with a beautiful device on it. The *jaṭāmakuṭa* has round it tongues of flames. Vīrabhadra is standing upon the prostrate body of Daksha-Prajāpati.

Fig. 1, Pl. XLV, represents Daksha-Prajāpati and his wife; this piece of sculpture is to be found in Āṅgūr in the Bellary district and belongs to the Chālukya-Hoysaḷa school and is executed very well. It is to be noted that Daksha has the face of a goat.

8. Jalandhara-haramurti.

The *Śiva-purāṇa* gives the account of the destruction by Śiva of the *asura* named Jalandhara. The fire that emanated from the forehead of Śiva at the time of the destruction of the three castles of the Tripurāsuras was let into the sea where Sindhu joins it. This rose up as a child named Jalandhara. When he grew old he loved and married Brinda, the daughter of Kālanēmi and became reputed as the most powerful king in the world. Once upon a time Rāhu, with his maimed body came to the court of Jalandhara; he was asked about the cause of his deformation to which Rāhu replied that when the Milky Ocean was churned, he misconducted himself and was therefore punished, and added that the gods then took away from the ocean a great quantity of gems. The news of

PLATE XLV.



Fig. 2. Andhakāsuravadhamūrti : Stone Panel : Daśāvatāra Cave Ellora.

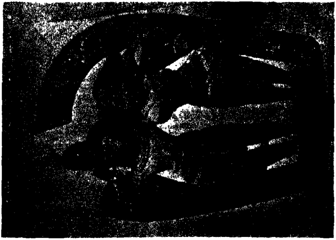


Fig. 1. Daksha-Prajāpati and his wife : Stone : Āṅgūr, Bellary District.

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the possession by *dēvas* of a lot of riches induced Jalandhara to wage war against them and he began in right earnest to attack them. The gods complained to Vishṇu about their lot, who fought hard but unsuccessfully with Jalandhara; meanwhile Jalandhara's might extorted Vishṇu's admiration, as a consequence of which, Vishṇu asked Jalandhara to ask for any boon he desired. The *asura* took this opportunity to request Vishṇu and his consort Lakshmī, to come and reside in his capital. Vishṇu was therefore obliged to repair to the city of Jalandhara. The gods then desired that Śiva should become hostile to the *asura* and kill him. For this purpose, they induced Nārada to kindle enmity between the *asura* and Śiva. Nārada went straight to the palace of Jalandhara and told him that such a pretty damsel as Pārvatī, the consort of Śiva, was alone the fittest partner in life to Jalandhara and that he should therefore make every attempt to possess her. Thus incited by Nārada, Jalandhara despatched immediately messengers to Śiva to surrender Pārvatī to him Śiva forthwith set out for battle with this impudent *asura*, but very soon the *gaṇas* of Śiva were put to flight by the *asura*. Śiva then appeared in person for a combat, but did not succeed well. In the meantime Jalandhara created, with his *māyā*, a host of very pretty

Gandharvas and Apsarasas and made them sing and dance before Śiva, who became absorbed in the dance and music; he became unaware of the fact that his weapons dropped down from his hands. Seeing that that was the best opportunity for him, Jalandhara assumed the form of Śiva and proceeded to Pārvatī to ravish her. But she knew the person who was disguised as Śiva and invoked Vishṇu to come to her help. Vishṇu appeared on the scene; Pārvatī requested Vishṇu to ravish Brindā, the wife of Jalandhara. Pārvatī's wishes were carried out immediately. Brinda not being able to bear the indignity offered to her committed suicide and died, cursing Vishṇu that in one of his *avatāras* he should suffer the loss of his wife by abduction by another. Jalandhara could not find Pārvatī at her abode, hence he returned. Śiva had also recovered from the spell of the music; a battle ensued in which Jalandhara was killed with the Sudarśana-chakra which Śiva obtained from the sea. Thus ended the life of the *asura* Jalandhara.

The description of the image of Jalandhara-haramūrti is given as follows: The colour of Śiva in this aspect is red; he should have three terrific looking eyes, and only a single pair of arms; in the right hand he should carry an umbrella and in the left a *kamaṇḍalu*. On his head should

be a dishevelled *jaṭābhāra* containing in it the crescent moon and Gaṅgā. He should be adorned with *kuṇḍalas* in the ears, *hāras* on the neck and anklets on his legs and the feet of Śiva should rest on a pair of sandals. The posture of Śiva should be such as to indicate his desire to move quickly.

Jalandhara should be represented with two arms, and be adorned with *kirīṭa*, *kaṅkaṇa* (bracelets) and all other ornaments. He must have a sword tucked up below his forearm, while the two hands should be held in the *añjali* pose. On the hands thus held there should be the Sudarśanachakra. The colour of Jalandhara should be yellow.

9. Mallari Siva.

Anantānandagiri in his *Śaṅkaravijaya* states that there was a quarter called Malla in Ujjayini. In it dwelt a sect of people who were adoring Śiva in the aspect of Mallāri and conducting themselves like dogs, after the fashion of the dog-vehicle of Mallāri, barking like it and putting on the appearance of the dog, adorning their necks with garlands made of shells. They believed that Mallāri was the origin of the whole universe and were offering *pūjā* to him as the Supreme Being. Śaṅkarāchārya proved to them that their appearing like dogs and barking

like them and other characteristic customs of theirs were opposed to the *śāstras* and converted them to the religion of the Brāhmaṇas.

The aspect Mallāri that is referred to above is described in the *Mallāri-māhātmya* thus: Mallāri is to be of the colour of gold, wearing on his *jaṭā-makuṭa*, the crescent moon, in his ears white, shining *kuṇḍalas*, and round his neck, necklaces of rubies and pearls and a garland of flowers. In his arms there should be bracelets of snakes and he should be clad in yellow silk garments. The ornaments of Śiva should be hidden here and there by the hoards of snakes and there must be a smile playing upon the lips of Śiva. In the hands are to be seen a *ḍamaru* and a *khaḍga*. His vehicle is to be a white horse and he must be surrounded by seven dogs.

10 Andhaka-suravadha-murti.

The *paurāṇic* story of the destruction by Śiva of the great demon Andhakāsura has already been given in connection with the Sapta-Mātṛikās on pages 379-382 in Volume I. To illustrate the descriptions of the aspect of Śiva as Andhakāsura-vadha-mūrti, three photographs are reproduced, all of which belong to the Cave-temples of the Bombay Presidency. The sculptures represented on Pls. XLV—XLVII, belonging as they do to



Andhakāsuravadhamūrti Stone Panel. Elephanta

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PLATE XLVII.



Andhakāsuravadhamūrti Stone Panel.
Kailāsa Temple: Ellora.

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one school, bear a strong family likeness; the artists have dwelt upon the subject in exactly the same manner and it is therefore sufficient to describe one of these pieces of sculpture. In all the three instances, Śiva has eight arms, in two of which he carries a *triśūla*, at the end of which is pinned the body of Andhakāsura and from it blood drops down. The goddess Yōgēśvari, squatting on the ground, holds in her hand a cup in which she catches the blood-drops as they trickle down. Śiva himself bears the *kapāla* in one of his hands to collect in it the blood flowing down from the body of Andhakāsura. In the other hands of the sculpture of the Daśāvatāra cave, Śiva is seen keeping the *ḍamaru* and the *khaḍga*; two other hands of his hold stretched the skin of the elephant in the shape of a *prabhāmaṇḍala* and the remaining hand is held in the *tarjanī* pose.

Yōgēśvari or Kāḷi carries in her other hand a short curved dagger: her body is represented as very emaciated and her head is surrounded by a *jaṭāmaṇḍala*. Just above the head of Kāḷi is the figure of a *ḍākiṇi*, half human and half bird, sitting waiting for her prey of human flesh.

On the right of Kāḷi is the Dēvī, seated upon a *padmāsana* and viewing with awe the events that are taking place before her.

The sculpture belonging to the Kailāsa at Ellora and that belonging to the Elephanta Cave are not different in their description, but it must be noted that the latter is one of the finest pieces of workmanship of the period to which it belongs; in this sculpture, one hand of Śiva carries a *ghaṇṭā* instead of the *ḍamaru*.

OTHER UGRA FORMS OF SIVA.

OTHER UGRA FORMS OF ŚIVA.

AMONG the rites and ceremonies that are prescribed for kings for attaining success against their enemies is the adoration of Aghōramūrti. The description of the rites that have to be performed is given in the *Lingapurāṇa*. A priest who has attained *mantrasiddhi* or the power of efficaciously using *mantras*, should for that purpose repair to a place where there is a corpse or where there is a temple dedicated to the Saptamātṛikas (or the seven mothers), and construct five *kuṇḍas* (receptacles for fires), one on each cardinal point and one in the centre. On the fourteenth day of the dark fortnight * the ceremonies

11.Aghoramurti

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* The fourteenth *tithi* of the dark fortnight of the month of Phalguni is known as Aghōra-ohaturdaśi; it is said that those who worship Śıva in the aspect of Aghōra on this day will be taken to Śiva's abode.

भाद्रमास्यसिते पक्षे ह्यघोराख्या चतुर्दशी ।
तस्यामाराधितश्शम्भुर्नयेच्छिवपुरं ध्रुवम् ॥

(Apte's Sanskrit Dictionary.)

ought to be begun and continued to the eighth day in the succeeding bright half of the next month. During this period the priest with four of his disciples, who have also attained *mantra-siddhi*, should sit in front of the *kuṇḍas*, himself occupying the middle and the four disciples the four quarters, before the *kuṇḍas* and perform *hōma* sacrifices in the fire concentrating their thought upon Aghōra. Then they should make a wooden effigy of the enemy king, place it in one of the *kuṇḍas* with the head downwards and burn it with the fire brought from the burning ground. There are a few other minor ceremonies of no great interest.

The following is the description of the Aghōra who is required to be meditated upon. The figure of Aghōra should have eight arms; in the hands are to be seen the *śūla*, *ḍamaru*, *pāśa*, *kapāla*, *daṇḍa*, *dhanus*, *bāṇa* and *khaḍga*; the neck of Aghōra should be blue and his complexion black. He should be naked, or be clad in the skin of the elephant and the lion and be adorned with ornaments composed of snakes and scorpions, and be covered with the ashes of the dead bodies of human beings. His face should be terrific in appearance and should have side tusks. A snake should bind his hair and he should be surrounded by demons and goblins.

Another description, according to which the Aghōramūrti is generally sculptured and set up in temples, is found in the *Kāraṇāgama*. In this work he is known as the Aghōrāstramūrti and it is stated therein that the image of this aspect of Śiva is set up for gaining victory, for destroying such great sins as *brahmahatyā* or brahmanicide and for granting riches. Aghōrāstramūrti should have three eyes, eight arms and be of terrific look, with side tusks. The colour of this aspect of Śiva is dark. He is to be draped in red clothes, adorned with garlands of red flowers, ornaments set with rubies, a garland of skulls, and another composed of short daggers (*khaḍgamālā*) and a third of scorpions. His hair should be flaming and his forehead marked with ashes in the shape of the crescent moon. In his two hands he should carry a *triśūla* horizontally as though about to charge with it, and the other hands should hold a *vētāḷa*, *khaḍga*, *ḍamaru*, *kapāla* and *khaḍga* (*ghaṇṭā* ?).

A third description is given in the *Śivatatvaratnākara*. According to this, Aghōra has a single face, and thirty-two arms; on the head is a *jaṭā-makuṭa* and in it the crescent moon. He should have three eyes. In his right hands are to be *abhaya*, *khaḍga*, *śūla*, *chakra*, *ḍamaru*, a bone, *bāṇa*, *gadā*, a lotus flower, *kapāla*, *jñānamudrā*,

kuṇḍa, *aṅkuśa*, *akshamāla*, *khaṭvāṅga* and *paraśu;* in the left hands, *varada*, *kavacha* (shield), *ṭaṅka*, *pāśa*, *mudgara*, a snake, *agni*, *mṛiga*, *ghaṇṭā*, *dhanus*, *kaṭyavalambita-hasta*, *ratnas* or gems, a water lily, a pitcher, *musaḷa* and *pustaka*. This Aghōramūrti should have also a garland of skulls and be standing upon the severed head of Kāla. An image of the above description is believed to grant all protection to its votaries.

12. Dasabhuja Aghoramurti.

Aghōramūrti with ten arms is described as possessing three eyes and a terrific countenance. The colour of his body is blue and that of the garments red. There are to be snake ornaments all over the body. In his ten hands he should carry the *paraśu*, *ḍamaru*, *khaḍga*, *khēṭaka*, *bāṇa*, *dhanus*, *śūla* and *kapāla* and the remaining hands should be held in the *varada* and *abhaya* poses.

Two photographs, figs. 1 and 2 on Pl. XLVIII, are reproduced in illustration of Aghōramūrti, both of which belong to Southern India. The first image is to be found in the Śiva temple at Tirukkalukkunṛam and the other in the Śiva temple at Paṭṭiśvaram. Both of them are almost similar to each other; in these pieces of sculpture two front hands bear the *triśūla* in a horizontal position, while the other hands carry the *ghaṇṭa*, the *pāśa*, the *khēṭaka*,

PLATE XLVIII.



Fig. 1. Aghōramūrti: Stone: Paṭṭīśvaram.

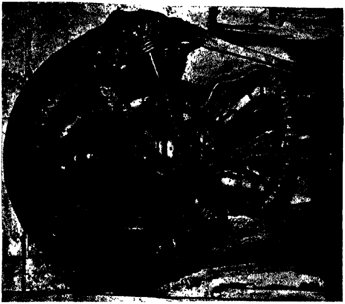


Fig. 2. Aghōramūrti: Stone: Tirukkaḷukkuṉṟam.

[To face page 200]

kapāla, the *khaḍga* and the *ḍamaru*. The head is surrounded by tongues of flames and the face, with its round eyes and the side-tusks, indicates the terrific nature of this image. Round the neck is a large garland of skulls reaching down to the ankles and the *prabhā-maṇḍala* surrounds the figure.

An *asura* named *Dūshaṇa* was giving trouble to the Brāhmaṇas residing in and near Ujjayini. They prayed to Śiva to relieve them from the visitations of the cruel *asura*. Śiva pleased with the prayers of the Brāhmaṇas, appeared on the spot and with a breath of his reduced Dūshaṇa to ashes. The Brāhmaṇas then prayed to Śiva to stay away in their midst; Śiva assumed the form of a *Jyōtirliṅga* and the name *Mahākāḷa* and stopped away at Ujjayini. Such is the account of Mahākāla of Ujjayini as given in the *Śivapurāṇa*.

13. Mahakala with Mahakali.

The description of the image of Mahākāḷa with his consort Mahākāḷi is found in the *Lalitōpākhyāna*. It is stated therein that Mahākāla should be embracing Mahākālī and be wearing a black coat. The colour of Mahākāḷa is black. His eyes should be red on account of the excessive drink in which he is indulging, he should be drinking from the *brahmāṇḍa* (the colossal shell from which Brahmā was born) used as a vessel to hold the liquor. His sight

must itself be resting fondly on his dark coloured consort Mahākāḷī, and both of them should be seated upon a *siṁhāsana*. Mahākāḷa, swallower of the Universe, should have by his side Kāḷa and Mṛityu. He should also be meditating upon Lalitā, doing *pūjā* to her and bestowing long life on her devotees.

ANUGRAHAMURTIS.

ANUGRAHAMŪRTIS.

AS we have already stated Śiva possesses also the faculty of affording grace to his votaries and that in this aspect he is said to be a Anugraha mūrti. Let me proceed with the description of some of the *anugrahamūrtis* of Śiva.

1. Chandesanugrahamurti.

In the village of Śeyñalūr on the bank of the river Maṇṇi in the Chōḷa country there lived a pious and learned Brāhmaṇa named Yajñadatta of the Kāśyapagōtra. He had a son by name Vichāraśarman of great intelligence. One day when the lad was going to the school, he saw a cowherd assaulting brutally a cow, that sacred animal which deserves being worshipped. Incensed at the behaviour of the cowherd, young Vichāraśarman took upon himself the duty of tending the cows of the village, to which the villagers acceded. From that day the cows became happy and began to yield much more milk than their udders could hold and naturally the extra milk began to flow out. Vichāraśarman seeing that the milk was wasted, collected

it in vessels, set up *lingas* made of sand and began to bathe them with this extra milk, with intense piety for Śiva. The cowherd who lost his position on account of this Brāhmaṇa boy, found this a fine cause for denouncing him and immediately repaired to the village and reported to the villagers that the boy Vichāraśarman was wantonly milking the cows, drinks milk with his chums and spills the rest on mounds of sand. The complaint thus often repeated, made one of the villagers go and see for himself the truth of the accusation preferred by the cowherd and to his surprise he saw young Vichāraśarman actually pouring milk on sand mounds, but he did not pause to investigate and see that it was only the extra milk that the boy, in his intense devotion to Śiva, was offering the sand-made symbol of the *linga*. Forthwith he complained to the father of the boy, Yajñadatta, about the wickedness of his son. On this complaint the father also went one day to the river side to see what his boy was doing and found him in the act of spilling milk in the sand. He approached the boy and stood near him, but, in his deep devotion the proximity of the father was not perceived by Vichāraśarman. On seeing the apparent mischief of his son, Yajñadatta, in anger, kicked the mound of sand; whereupon the son

woke up from his reverie and cut off with his axe the leg that kicked the object of his worship with the result that Yajñadatta fell. Śiva who was pleased with the devotion of this boy Vichāraśarman appeared on the scene with his consort Pārvatī and offered him his grace. Śiva told the boy that in his intense love for himself (Śiva) he even went to the extent of cutting off the leg of his father, and promised him that thenceforth he would be in *loco-parentis* to him, embraced him and made him the head of his *gaṇas* and the steward of his household under the name of Chaṇḍēśa. Śiva commanded that thenceforth the offerings made to him must be given to Chaṇḍēśvara, the clothes worn by him should be set aside for his devotee and in token of his favour he also tied round the head of Vichāraśarman the flower garland then worn by him.

The scene representing Śiva as offering to Chaṇḍēśa his grace is described in the *Aṁśumadbhēdāgama.* Śiva should be seated with Pārvatī as in the case of Umāsahitamūrti described already. But his face should be turned a little to the left; his right hand should be held in the *varada* pose and the left hand be placed on the head of Chaṇḍēśa. With hands folded in the *añjali* pose Chaṇḍēśa should be standing on a *padmāsana* in front of

Śiva; the colour of Chaṇḍēśa is golden yellow. The *Uttarakāmikāgama* states that Śiva and Umā should be seated as in the case of Chandraśēkharamūrti and Chaṇḍēśvara with hands in the *añjali* pose should be either standing or sitting before Śiva, who with his right hand should be holding the end of a flower-garland and with the left hand tying it round the head of Chaṇḍēśa. The height of the figure of Chaṇḍēśa may be up to the knee, thigh, navel, breast, neck or mouth of that of Śiva and it should be made in accordance with the *adhama-daśa-tāla* measurement. The *Pūrvākāraṇāgama* and the *Śilparatna* have practically the same description as that found above.

Four pictures are reproduced to illustrate the description given above. The first fig. 1, Pl. XLIX, is of a sculpture to be seen in the big Śiva temple at Gaṅgaikoṇḍaśōlapuram, built by Rājēndraśōla, the son of Rājarāja the great. In this is seen Śiva seated with his wife Pārvatī on a seat, below which is seated Chaṇḍēśa. In the two back hands of Śiva are the *paraśu* and the *mṛiga*; the right front hand holds the end of a flower garland and the left front one is tying it round the head of Chaṇḍēśa. This fine piece of sculpture belongs to the Chōḷa period and is of the first quarter of the eleventh century A.D.

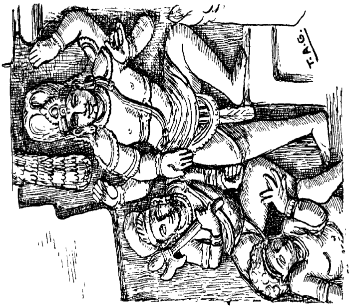


Fig. 2. Chaṇḍēśānugrahamūrti: Stone: Conjeevaram.



Fig. 1. Chaṇḍēśānugrahamūrti: Stone: Gaṅgaikoṇḍaśōlapuram.

[To face page 208]

certain *asuras*, and prayed to Śiva for the grant of the *chakra* which was in Śiva's possession. To his prayer he added a *pūjā* in which he employed a thousand lotus flowers daily. One day he sat for *pūjā* with the required number of flowers but at the end he missed one flower, which, to test the strength of his devotion Śiva had secreted; Vishṇu at once plucked one of his eyes which are always compared to lotuses, (*kamala-lōchana*) and threw the same in offering on Śiva. Śiva became so pleased with the devotion of Vishṇu that he presented him with the *chakra* which was originally in his possession. This fact is also alluded to in the *Mahābhārata*.

The *Uttarakāraṇāgama* and the *Śrītattvanidhi* give the description of the Chakradānamūrti. The first authority states that Śiva should have three eyes, four arms, a pacific appearance, and the *jaṭāmakuṭa* on the head The left leg should be bent and be resting on the seat, while the right one should hang down. In the right hands are to be the *ṭaṅka* and the *chakra*, the left ones being in the *varada* pose and holding a *kṛishṇa-mṛiga*. Surrounding the head of Śiva is to be a *prabhāmaṇḍala* and a *śiraśchakra*. On the left of Śiva should be seated Pārvatī and on the right Brahmā should be standing. Vishṇu, with hands

The original of the second illustration, fig. 2, Pl. XLIX is found in the Kailāsanātha temple at Conjeevaram. In this Śiva is standing on his right leg, while the left one is resting upon a raised seat. He has four hands, the right one of which is held in the *varada* pose; it is not quite clear from the photograph what objects are kept in the remaining hands. To the right of Śiva stands Chaṇḍēśvara with the axe with which he cut down the leg of his father resting upon his right shoulder. Below him and fallen on the ground is the father of Chaṇḍēśa, with his left hand held in the *vismaya* pose. The sculpture is in a highly damaged condition. It belongs to the reign of the Pallava King Rājasiṁha and is of the 7th century A.D. The third and the fourth illustrations, figs. 1 and 2, Pl. L, are of the Chaṇḍēśānugrahamūrtis sculptured on the base of the *gōpura* in front of the Sthāṇunāthasvāmin temple at Suchīndram and on the pillar in the front *maṇḍapa* of the Mīnākshī-Sundarēśvara temple at Madura respectively. They both resemble the sculpture at Gaṅgaikoṇḍaśōlapuram.

2. Vishṇvanugrahamurti, or Chakradanamurti.

Vishṇu obtained through the grace of Śiva the *chakra* and the circumstances thereof are narrated in the *Śiva-puraṇa*. On one occasion Vishṇu found himself unable to conquer

PLATE LI.

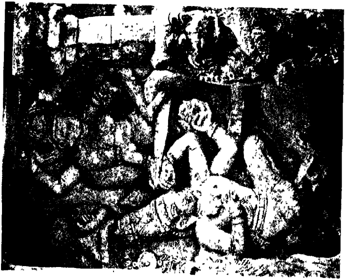


Fig. 1. Vishṇvanugrahamūrti (or Chakradānamūrti) Stone · Conjeevaram.

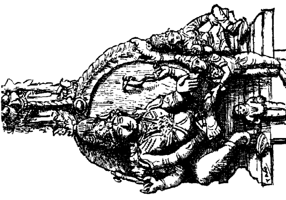


Fig. 2. Vishṇvanugrahamūrti: Stone: Madura.

[To face page 210]



Fig. 1. Chaṇḍēśānugrahamūrti. Stone. Madura.

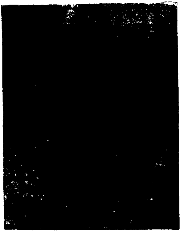


Fig. 2. Chaṇḍēśānugrahamūrti. Stone. Suchīndram

folded in the *añjali* pose, should be worshipping or doing *pūjā* to Śiva with lotuses and his eye.

The *Śrītattvanidhi* is not particular about the *taṅka* in the hand of Śiva, but gives the alternative of carrying the *paraśu*. In this work it is stated that Vishṇu ought to be standing to the left of Śiva in such a manner as to indicate his readiness to receive the boons and the *chakra*, after finishing his *pūjā* of Śiva with lotuses and his eye. Śiva should be seen presenting Vishṇu with a *pītāmbara* (a yellow garment), the *kaustubha* (an ornament) and the *chakra*, as also the name Kamalāksha to Vishṇu. Vishṇu should be black in colour, clad in yellow garments and adorned with all ornaments. In two of his hands should be the *śaṅkha* and the *chakra* and the other two ones should be held in the *añjali* pose.

Two illustrations of Vishṇvanugrahamūrti are reproduced. The first of these, Pl. LI, fig. 1, belongs to the Kailāsanātha temple at Conjeevaram. Śiva is seated on a raised seat with his consort, having his two back hands raised up in astonishment (*vismaya* pose), the right front hand rests upon the seat, the remaining left hand being held in the *siṁhakarṇa* pose. Behind Śiva stands an attendant and below the seat is seen Vishṇu kneeling; with one of his left hands he is plucking out his eye, the

other left hand holding the last remaining lotus flower; the front right one is held in the *kaṭaka* pose, while the remaining hand is not visible in the photograph. The second illustration, fig. 2, Pl. LI, is of a piece of sculpture found in the Mīnākshi-Sundarēśvara temple at Madura. In it, Śiva and Pārvatī are seated upon a *bhadrāsana* and Śiva is seen presenting the *chakra* to Vishṇu, who is standing reverently and receiving it

3. Nandīsanugrahamurti.

Nandikēśvara is an important adjunct to the family of Śiva. His history is given in detail under Nandikēśvara or Adhikāra-Nandi elsewhere in this volume. When Nandi's tenure of life on earth was coming to an end, he prayed intensely to Śiva to grant him a longer lease of life. Śiva appeared and granted him his prayer, as also the command over a portion of his *gaṇas*, and complete exemption from old age and pain. He then took the boy near him and threw round his neck the flower garland that was gracing his own. At once he became a duplicate of Śiva, with three eyes and ten arms. Śiva took a quantity of the water of the Ganges which he had tied in his *jaṭā* and sprinkled it upon Nandi. It began to flow as the river Jaṭōdaka. Śiva ordered his consort Pārvatī to treat Nandi thenceforth as her own son. She also smelled

the top of the head of Nandi* and milk began to flow from her breast and fall in three spouts on the head of Nandi; this milk also became a river under the name Trisrōtas. Nandi out of joy bellowed then like the bull. This noise also gave rise to a river named Vṛishadhvani. Śiva still more pleased with Nandi presented him with his own golden *makuṭa* and ear-rings set with precious gems. Sūrya seeing that Nandi was thus honoured and loved by Śiva sent a cool downpour of rain. The water having come in contact with the gold of the *makuṭa*, began to flow as two rivers named Svarṇōdaka and Jāmbūnadi. Thus near Japyēśvara the place where all these events occurred, five rivers began to flow. Nandi was afterwards crowned as the lord of the *gaṇas* and was married to Suyaśa the daughter of the Marut gaṇas.

4. Vighnesvara-nugrahamurti.

In this aspect of Śiva, Vighnēśvara seems to have been blessed by Śiva immediately after he was restored to life by placing on his shoulders the head of an elephant. (For this account of Gaṇēśa, see Vol. I, pp. 36-39). Śiva should have, as usual, four arms, three eyes and the head adorned with a *jaṭā-makuṭa* and he should be seated with his

* An instinctive practice of mothers in regard to their children.

consort Pārvatī. Śiva should have one of his right hands in the *abhaya* pose and placed on the head of Vighnēśvara, the corresponding left hand should be in the *varada* pose and the remaining hands should be shown as carrying the *paraśu* and the *mṛiga*. The right leg of Śiva should be bent and be resting on the seat while the left one should be hanging down. The colour of Śiva is to be black and there should be all ornaments on his person. Near him on the left should be seated Pārvatī, smiling and keeping in her right hand a *utpala* flower and holding the left hand in the *varada* pose. Curiously enough, it is stated here that Pārvatī should have three eyes. She too has her right leg bent and the left one hanging.

Vighnēśvara, of red colour, adorned with a *kirīṭamakuṭa* on his head, and carrying in his hands the *pāśa* and *aṅkuśa*, should be standing reverently before Śiva with his other two hands held in the *añjali* pose.

5. Kiratarjuna murti

Arjuna was presented by Śiva with the powerful weapon named the *pāśupatāstra* to fight successfully against the Kauravas. The account of the gift of the weapon by Śiva is narrated in the *Vanaparvan* of the *Mahābhārata* thus: Arjuna being advised by Indra to beseech Śiva to grant him

the powerful *pāśupatāstra*, went north to the Himalaya mountain, where he began to observe severe austerities for pleasing Śiva. The *ṛishis* were alarmed at the severity of the austerities of Arjuna and reported the matter to Śiva. Śiva being already aware of the reason for the penance of Arjuna, pacified the *ṛishis* and himself assuming the form of a *kirāta* (hunter) approached Arjuna. Just at that moment an *asura* in the form of a boar was about to attack Arjuna; Arjuna having seen the boar coming against him aimed his arrow against it, but the *kirāta* disputed the right of Arjuna to shoot the boar which he was the first to aim at. Arjuna not consenting to the claim of the *kirāta*, they both simultaneously shot the boar and killed it. Arjuna then reviled the *kirāta* as an unsportsman-like person, upon which a fight ensued between the *kirāta* and Arjuna, in which the latter was uniformly unsuccessful, and at the end fell exhausted. After he regained his senses, he recognised in the *kirāta* Śiva himself and fell at his feet and praised him. Śiva in his turn admired the strength and courage of Arjuna and promised the most powerful weapon which Arjuna was praying for and was fit to employ, namely the *pāśupatāstra*. Thus did Arjuna procure from Śiva the *pāśupatāstra*.

The Kirātārjunamūrti is described as having four arms, three eyes and a *jaṭāmakuṭa* on the head. He is adorned with all ornaments and wears nice garments and a *yajñōpavīta*. His colour is red. He is to be standing perfectly erect (*samabhaṅga*) carrying in his hands the *dhanus*, the *bāṇa*, the *paraśu* and the *mṛiga*. Arjuna is to be seen standing on the right of Siva and Gaurī on the left. Arjuna should be represented as having only one face, set with two eyes and standing with his hands held in the *añjali* pose. His head should be adorned with a *jaṭāmakuṭa* and his person with all ornaments.

Two illustrations are given of the Kirātamūrti. The first belongs to the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi, in which Śiva and Pārvatī stand together. The former carries the *paraśu*, the *mṛiga* and a bow. The photograph is of an image to be found in Śrīśailam. In this is seen Śiva portrayed in the act of giving the weapon *pāśupatāstra* to Arjuna. (See Pl. LII, figs. 1 and 2).

The weapon *pāśupatāstra* is described in the Saivāgamas as a person thus :—The Pāśupatāstra should have four faces each with three eyes; it should have four arms and terrific faces with awful tusks, stiff hair and fierce moustache, all lending strongly the impression that it is a *terrific* aspect



Fig. 2. Pāśupatāstradānamūrti : Stone : Srīśailam.



Kirātamūrti : Stone :
Tiruchchengāttangudi.

of Siva. In the four hands there should be the *śakti*, the *mudgara*, the *śaṅkhā* and the *khaḍga*. This image representing the *Paśupatāstra* should be seated upon a *padmāsana*.

5. Ravananugrahamurti

Rāvaṇa, king of Laṅka, having gone to defeat Kubēra was returning after achieving his purpose On his way he came to Śaravaṇa, the place in which Kārttikeya was born. He ascended the hill, from the top of which he saw a much more pleasant garden whither he drove his *vimāna* Pushpaka. But when it neared the place it would not move any further. At this place Rāvaṇa met a tawny coloured, monkey-faced and powerful dwarf, by name Nandikēśvara, one of the strong adherents of Śiva, who, on being asked why the car was unable to move further, told Rāvaṇa that Mahādēva with his consort Umā was sporting on the mountain and had prohibited all, even the gods, from crossing that way. In great anger Rāvaṇa asked who that Mahādēva was and laughed contemptuously at the monkey-faced Nandikēśvara. Nandikēśvara, who was no other than a form of Śiva, grew incensed at the insult offered to him by Rāvaṇa and cursed that he should be destroyed by monkeys like himself in appearance and strength. Not being able to proceed further and being cursed by Nandikēśvara, Rāvaṇa

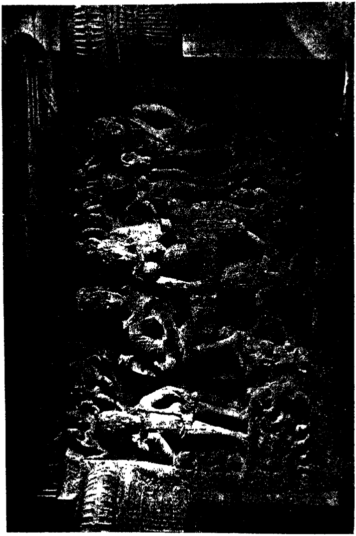
determined to pluck up the mountain Kailāsa, from its very roots, threw his ten arms round the mountain and began to lift it up. He was able to move it, so that those that were on it trembled and Umā actually began to shake out of fear and clung to her lord. Śiva, learning the real cause, pressed the mountain with the great toe of his foot, which fixed the mountain firmly as of old and also pinned down Rāvaṇa underneath it. Rāvaṇa seeing his own miserably helpless condition, and advised by his counsellors to propitiate Mahādēva wept for a thousand years, singing hymns in praise of Śiva; the latter was at last pleased with Rāvaṇa, whom he presented with a sword at his request and let him return to Lanka. Because he cried, he was given the name Rāvaṇa.

Three photographs are reproduced in illustration of this legend. The first and second, Pls. LIII and LIV belong to the Ellora rock caves and the third to Bēlūr in the Mysore State. The first which is to be found in the Daśāvatāra cave is one of the finest pieces of sculpture extant in India. The natural proportions of each image in the group, the great realism in their moulding and the expression on the face of many a figure in it, especially the fright of Pārvatī, all these are admirably worked out. In this group,



Rāvaṇānugrahamūrti. Stone Panel, Ellora.

[To face page 218]



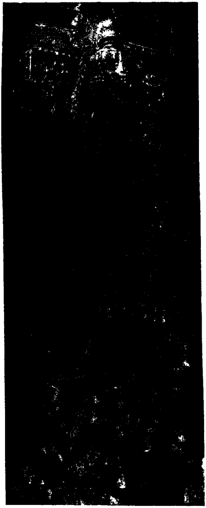
Ravananugrahamūrti Stone Panel Ellora

Śiva and Pārvatī are seated upon the mountain Kailāsa which the artist has in the conventional manner represented as a pile of rhomboidal pieces. Surrounding this pair are seen two of his own attendants and two female attendants of Pārvatī and on either side are two of the *gaṇas*, dwarfish little fellows standing in a very reverential attitude. Below the mountain is to be seen Rāvaṇa, of mighty strength trying to up-root the Kailāsa hill. His posture is suggestive of the display of his strong muscular energy. Pārvatī, in great fear, embraces the well-proportioned and well-built body of Śiva, who is calm and unperturbed, and is seen in his turn embracing and reassuring his frightened consort.

The second panel which is found in the so-called Dhumar Lena Cave, is almost similar to the above described sculpture, but utterly lacks the spirit and realism of the former. The other differences between the two are that in the latter there are more *gaṇas* and a number of gods with their consorts praising Śiva and Pārvatī.

The original of the third photograph is sculptured on the south wall of the central shrine of Chennakēśavasvāmin temple at Bēlūr. It is a most elaborately carved piece of sculpture and is characteristic of the Hoysaḷa style. The Kailāsa mountain

PLATE LV.



Rāvaṇānugrahamūrti :
Stone Bēlūr.

[To face page 219]

is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals, from the elephant down to the snake. On the top and in a finely carved *maṇḍapa* are seated Mahādēva and Pārvatī, surrounded by a number of other deities who are praising him. Below the mountain is to be seen Rāvaṇa in a kneeling posture trying to lift up the mountain, as in the other photographs. He has a sword in his hands, perhaps the one presented to him by Śiva.

NRITTAMURTIS.

NṚITTAMŪRTIS.

SIVA, we have already said, is a great master in the art of dancing. He was often dancing in ecstacy on the burning ground with great glee, accompanied by sweet music in which also he was a great expert. The *Bharata-Nāṭyaśāstra* mentions a hundred and eight different kinds of dances and in the Śaivāgamas it is stated that Śiva danced in a hundred and eight modes. Perhaps the one hundred and eight kinds of dances mentioned in the *śāstra* are identical with the one hundred and eight modes of dances of Śiva. The *Nāṭya-śāstras* distinctly mention the necessity of dancing for both males and females; in the case of the former, dancing is said to give a suppleness to the limbs, which is very useful in warfare. It is very curious that all the one hundred and eight kinds of dances are sculptured on either side of a *gōpura* in the Naṭarāja temple at Chidambaram with their descriptions in Sanskrit as they are found in the *Bharata-Nāṭya-śāstras* engraved below each one of them. These sculptures and the texts are

reproduced in the Madras Epigraphist's Annual Report for 1913-14.

The *Śaivāgamas*, state that Śiva danced in a hundred and eight modes but content themselves with the description of nine modes only as it is very difficult to describe all. Of these the first variety is the one which we see associated with the figure of Naṭarāja, commonly found in all Śaiva temples of importance. According to the *Aṁśumadbhēdāgama* the image of Naṭarāja should be sculptured according to the *Uttama-daśa-tāla* measurement. The front left hand should be held in the *daṇḍahasta* or the *gajahasta* pose across the body, and the back left hand should carry *agni* either in a vessel or upon the palm itself. In either case the *agni* should be at the end, middle or the root of the middle finger. The front right hand should be held in the *abhaya* pose, the top of the middle finger of which should be just touching the *hikkā-sūtra*. On the fore-arm of this hand, there should be the *sarpa-valaya*, a description of which is given on page 23 in the Chapter on Definition and description of terms in Vol. I, it is there called *bhujaṅgavalaya* and means the same thing as *sarpavalaya*. The back right hand should keep a *ḍamaru*. The right leg should be slightly bent and placed upon the back of the Apasmārapurusha and the knee should reach

the *nābhisūtra*. The left leg should be lifted up, somewhat turned towards the right leg and kept across it. On the head of Śiva there should be the *jaṭāmakuṭa* adorned with flower garlands, *dhurdhura* and *arka* flowers, a snake, jewelled ornaments, a grinning human skull and the crescent moon tied on the left side. From this *jaṭāmakuṭa* should issue on either side five, six, seven or eleven *jaṭās* and stand either horizontally or arranged in a circle. The body of Śiva should be adorned with a *yajñōpavita*, a *urassūtra* (a chest band), rings on all fingers except the middle ones, on all toes except the middle one and anklets on the ankles. The face should be smiling. The chest should be smeared with saffron paste and the rest of the body with ashes. The garment must be made of tiger's skin.

The Apasmāra-purusha who is trodden on by Śiva should have his head on the right side and his legs on the left side of Śiva. He should be black in colour and be playing with a snake, by keeping all his fingers in a cuplike shape, and resembling the hood of a snake (*nāga-mudrā*).

On the left of Naṭarāja should be standing his consort Pārvatī, in the manner described in Umā-sahita-Chandraśēkharamūrti.

The measurements of the position of the various limbs of this image are given in Appendix A.

This is the first mode of dancing of Śiva as found in the *Aṁśumadbhēdāgama*. The *Uttara-Kāmikāgama* gives a somewhat detailed description, of which only those that are not already given above are noticed here. Śiva, according to this authority, should have four arms kept in the poses described and with the objects mentioned above, three eyes and two legs disposed as in the above description. The *jaṭās* should be spread around the *jaṭāmakuṭa*. These *jaṭās* might vary from five to thirty, each one being separated from one another. In the intervals between the *jāṭās* might be the flowers of *dhurdhura*, *arka* and other plants. The colour of these *jaṭās* should be brownish red. In the *jaṭās* on the right side there should be the figure of Gaṅgā with the upper half shaped in the form of a woman and the lower half like running water, standing with hands in the *añjali* pose; on the *jaṭās* on the left side there should be the crescent moon. Round the neck of Śiva there should be necklaces of different sorts; one should be made of pearls, another should be of snakes, a third of *vakuḷa* flowers and a fourth composed of sea-shells, boar's tusks, tiger's claws

and beads, with a pendant of a tortoise shell. On his left shoulder there should be an upper garment made of tiger's skin, a deer's skin, or a very fine-textured cotton cloth. On his left earlobe there should be a *patra-kuṇḍala* and on the right one a *nakra-kuṇḍala* ; on the ankles, anklets made of tiny bells and another set composed of ornamental designs. The colour of Śiva-Naṭarāja should be milky-white. The rest of the description is exactly that given in the *Aṁśumadbhēdāgama.*

The Apasmāra should be made in the *chatus-tāla* measurement, with two arms, two eyes, with the face downcast or looking up and should be holding in his left hand a cobra with uplifted hood.

The height of Gaṅgā should be equal to that of the face of Śiva. She should have three (?) eyes, two arms held in the *añjali* pose, adorned with the *karaṇḍa-makuṭa* and all other ornaments.

On the right side of Naṭarāja there should be either the *ṛshi* Bhṛiṅgi or Bhadrakāḷī.

This dance, it is said, is known as *Bhujaṅga-trāsa.* If the foot of the uplifted leg is kept higher than the knee of the standing leg, the dance is said to be *Bhujaṅga-lalita.*

In the *Nāṭya-Śāstra* however that particular dance which is known by the name of *bhujaṅgatrāsa* is defined as follows: one leg being bent in a

triangular fashion and lifted up while the body about the hip and knee being slightly turned on one side, is called *bhujaṅgatrāsa*. Abhinavaguptāchārya, the commentator of the *Bharata-Nāṭya-śāstra*, explains the term *bhujaṅgatrāsa* in his *Nāṭya-vēda-vivṛiti*, thus: 'This kind of dance is called *bhujaṇgatrāsa*, because in it the dancer suddenly lifts up his leg as though he discovered a snake very near him, and appears to be of an unsteady gait In this, one arm should be in the *dōla-hasta* pose and the other in the *kaṭaka* pose; * and the *dōla-hasta* pose is defined in the *Bharata-Nāṭya-śāstra* thus:— If the hand hangs down freely from the somewhat drooping shoulder, in the form of the *patākā-hasta*, it is called *dōla-hasta* pose. †

The *Śilparatna* adds to the foregoing descriptions of the Nṛittamūrti the fact that surrounding

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* कुञ्चितं पादमुत्क्षिप्य त्र्यश्रमूरु विवर्तयेत् ।
कटिजानुविवर्तौ च भुजङ्गत्रासितं भवेत् ॥

नृत्तस्यानादिसिद्धत्वात्करणमिदमुक्तरूपम् । असंकितदृष्टनिकटतस्सर्पत्रासाविष्टस्येव गतिसंवर्ते भुजङ्गत्रासितम् । क.....................दवशाद्वा वर्तितपरिवर्तितौ भवतः । क्रमेणैको दोलहस्तः परं खटकाख्य इति करणम् । एतत्सादृश्यात्तु भुजङ्गत्रासिता वारिवक्ष्यते । एवं करणतुल्यनामा सर्वचारिषु वाच्यम्॥
(नाट्यवेदविवृतिः ॥)

† अंसौ प्रशिथिलौ मुक्तौ पताकौ तु प्रलम्बितौ ।
यदा भवेतां करणे स दोल इति संज्ञितः ॥

the figure of the dancing Śiva there should be a *prabhāmaṇḍala* resembling the orb of the sun; and the *Pūrva-Kāraṇāgama* states that the eyes of Śiva should resemble the shape of the bird *kurari*, that in the right ear of Śiva there should be the *nakra-kuṇḍala* and in the left ear *patrakuṇḍala*, that the garment of Siva should be a tiger's skin, that the *agni* in the left hand should have three tongues or flames and that between the two left hands there should be a piece of tiger's skin to serve as the upper garment. It further adds that the figure of Apasmārapurusha should be made in the *chatustāla* measurement and should have three bends in its body.

The descriptions given above of the first form of the Nṛittamūrti, refer to the figures of Naṭarāja commonly occurring everywhere in Southern India. In all Śiva temples of importance a separate place is allotted to Naṭarāja which is known as the *Naṭana-Sabhā* or simply *Sabhā*. The most important of these *Sabhās* is that at Chidambaram. From the earliest times Chidambaram has been held very sacred by the Śaivas who call it "the temple". In the days of Tirujñānasambandha, the Śaiva saint, that is, in the middle of the seventh century A. D., it was already very famous. Further from time immemorial the god in the temple at Chidambaram

had been the family deity of the Chōḷas who were strongly Śaiva in their persuasions. They had covered the *Sabhā* with gold and hence it came to be known as the *Kanakasabhā* (or the golden hall) and the image of Naṭarāja as Kanakasabhāpati. The *Sabhā* at Madura, the capital of the Pāṇḍyas, had a covering of silver and was known as the *Rajatasabhā*. The Chōḷas might have desired to out-do the Pāṇḍyas in their regard for their family deity and hence covered the *Sabhā*, not with silver as the Pāṇḍyas had done, but with gold ; and in the days of the king Parāntaka Chōḷa I, the roof of the *Sabhā* was regilt. (A.D. 908-948). At the present day the Nāṭṭukkōṭṭaichețțis have once again covered the temple with gold. Chidambaram has been maintaining its importance from the earliest times and has always been the seat of activity of several Śaiva scholars. For instance, the *Periyapurāṇam* describing the lives of the sixty-three Śaiva saints was written and published by Śēkkilār in this temple ; many a work on Śaiva Siddhānta was written and published there. The saint Māṇikkavāchaka spent the evening of his life in Chidambaram and such great Śaiva saints as Jñānasambandha, Nanda and others are said to have been absorbed in the figure of Śiva at Chidambaram. On account of such holy associations, the temple at Chidambaram is clothed

with extraordinary sanctity and mysticism, and a good deal of philosophical significance is attributed to the dancing immage of Siva that graces the *Sabhā* in the temple.

The significance of the mystic dance is explained in several ways. The same materials which were gathered by me for the purpose of explaining the mystic nature of the dance of Siva have been turmed to account by Dr. A. K. Anandakumarasvami in writing independently a very beautiful article which he contributed to the *Siddhānta-Dipikā* (Vol. XIII, July 1912). Since the work has already been done by him and if I may respectfully say so, in quite a splendid manner, my task is lightened and I have much pleasure in reproducing with his kind permission, the whole of the article here.

THE DANCE OF ŚIVA.

"THE Lord of Tillai's Court a mystic dance performs: what's that, my dear?"—
Tiruvāchagam, XII, 14.

A great master-of-dancing (Naṭarāja) is Śiva! The cosmos is His theatre, there are many different steps in His repertory, He himself is actor and audience—

When the Actor beateth the drum,
Everybody cometh to see the show :
When the Actor collecteth the stage properties,
He abideth alone in His happiness.

How many various dances of Śiva are known to His worshippers I cannot say. No doubt the root idea behind all of these dances is more or less one and the same, the manifestation of primal rhythmic energy: Śiva is the Eros Protogonos of Lucian, when he wrote:

> It would seem that dancing came into being at the beginning of all things, and was brought to light together with Eros, that ancient one, for we see this primeval dancing clearly set forth in the choral dance of the constellations, and in the planets and fixed stars, their interweaving and interchange and orderly harmony.

I do not mean to say that the most profound interpretation of Śiva's dance was present in the minds of those who first danced in frantic, and perhaps intoxicated energy, in honour of the pre-Āryan hill-god, afterwards merged in Śiva. A great motif in religion or art, any great symbol, becomes all things to all men; age after age it yields to men such treasure as they find in their own hearts.

Whatever the origins of Śiva's dance, it became in time the noblest image of *activity* of God which any art or religion can boast of. Of the various dances of Śiva I shall only speak of three, one of them alone forming the main subject of interpretation. One is an evening dance in the Himālayas, with a divine chorus, described as follows in the *Śiva Pradōsha Stōtra*—

"Placing the Mother of the Three Worlds upon a golden throne, studded with precious gems, Śūlapāṇi dances on the heights of Kailās, and all the gods gather round Him :"

"Sarasvatī plays on the *vīṇā*, Indra on the flute, Brahmā holds the time-marking cymbals, Lakshmī begins a song, Vishṇu plays on a drum, and all the gods stand round about :"

"Gandharvas, Yakshas, Patagas, Uragas, Siddhas, Sādhyas, Vidhyādharas, Amaras, Apsaras and all the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight."

This evening dance is also referred to in the invocation preceding the *Kathā Sarit Sāgara*.

In the pictures of this dance, Śiva is two-handed, and the co-operation of the gods is clearly

indicated in their position of chorus. There is no prostrate Asura trampled under Śiva's feet. So far as I know, no special interpretations of this dance occur in Śaiva literature.*

The second well-known dance of Śiva is called the *Tāṇḍava*, and belongs to His *tamasic* aspect as Bhairava or Vīrabhadra. It is performed in cemeteries and burning grounds, where Śiva, usually in ten-armed form, dances wildly with Dēvī, accompanied by troops of capering imps. Representations of this dance are common amongst ancient sculptures, as at Ellora, Elephanta, and also at Bhuvanēśvara. This *tāṇḍava* dance is in origin that of a pre-aryan divinity, half-god, half-demon, who holds his midnight revels in the burning ground. In later times, this dance in the cremation ground, sometimes of Śiva, sometimes of Dēvī, is interpreted in Śaiva and Śākta literature in a most touching and profound sense.

Thirdly, we have the Nādānta dance of Naṭarāja before the assembly (*sabhā*) in the golden hall of

* It is not known upon what authorities the varieties of dances referred to here and the descriptions of images made in these dancing postures, are based. I am not aware of any texts which mention a two handed figure of Śiva employed in the act of dancing. (T.A.G.).

Chidambaram or Tillai, the centre of the Universe, first revealed to gods and *ṛishis* after the submission of the latter in the forest of Tāraka, as related in the *Kōyil-Purāṇam.* The legend, which has after all, no very direct connection with the meaning of the dance, may be summarised as follows :

In the forest of Tāraka dwelt multitudes of heretical *ṛishis*, followers of the Mīmāmsa. Thither proceeded Śiva to confute them, accompanied by Vishṇu disguised as a beautiful woman, and Ādi-Śēsha. The *ṛishis* were at first led to violent dispute amongst themselves, but their anger was soon directed against Śiva, and they endeavoured to destroy Him by means of incantations. A fierce tiger was created in sacrificial fires, and rushed upon Him; but smiling gently, He seized it and, with the nail of His little finger stripped off its skin, and wrapped it about Himself like a silken cloth.* Undiscouraged by failure, the sages renewed their offerings, and produced a monstrous serpent, which, however, Śiva seized and wreathed about His neck like a garland. Then He began to dance; but there rushed upon Him at last a monster in the shape of a malignant dwarf, Muyalaka (the

* A similar story is elsewhere related about an elephant and these account for the elephant or tiger skin, which Śiva wears

Apasmārapurusha). Upon him the God pressed the tip of His foot, and broke the creature's back, so that it writhed upon the ground; and so, His last foe prostrate, Śiva resumed the dance, witnessed by gods and *ṛishis*.

Then Ādi Śēsha worshipped Śiva, and prayed above all things for the boon, once more to behold this mystic dance; Śiva promised that he should behold the dance again in sacred Tillai, the centre of the Universe. The dance of Śiva in Chidambaram or Tillai forms the motif of the South Indian copper images of Śri Naṭarāja, the Lord of the Dance. These images vary amongst themselves in minor details, but all express one fundamental conception. Before proceeding to enquire what these may be, it will be necessary to describe the image of Śri Natarāja as typically represented. The images then, represent Śiva dancing, having four hands, with braided and jewelled hair of which the lower locks are whirling in the dance. In his hair may be seen a wreathing cobra, a skull, and the mermaid figure of Gaṅgā; upon it rests the crescent moon, and it is crowned with a wreath of cassia leaves. In His right ear He wears a man's ear-ring, a woman's in the left, He is adorned with necklaces and armlets, a jewelled belt, anklets, bracelets, finger and toe-rings. The chief part of His dress consists of

tightly fitting breeches, and He wears also a fluttering scarf (*aṅgavastram*) and a sacred thread. One right hand holds a drum (*ḍamāru*, *uḍukkai*), the other is uplifted in *abhaya mudrā* (do not fear): one left hand holds fire, the other points downward to the lifted foot. The right foot is pressed down upon the *asura* Muyalaka, a dwarf holding a cobra; the left foot is raised. There is a lotus pedestal, from which springs an encircling arch of glory, (*tiruvāśi*), fringed with flame, and touched within by the hands holding drum and fire. The images are of all sizes, rarely if ever exceeding four feet in total height.

Even without reliance upon literary references, the interpretation of this dance would not be difficult. Fortunately, however, we have the assistance of a copious contemporary literature, which enables us to fully explain not only the general significance of the dance, but equally, the details of its concrete symbolism. Some of the peculiarities of the Naṭarāja images, of course, belong to the conception of Śiva generally, and not to the dance in particular. Such are the braided locks, as of a *yōgi*: the cassia garland: the skull of Brahmā: the figure of Gaṅga, the Ganges fallen from heaven and lost in Śiva's hair: the cobras: the different ear-rings, betokening the dual nature of Mahādēva, 'whose half

is Umā': the four arms. The drum also, is a general attribute of Śiva, belonging to his character of *yōgi*, though in the dance, it has further a special significance. What then is the meaning of Śiva's dance, as understood by Śaivas? The dance is called Nādānta. Its essential significance is given in texts such as the following:

"Our Lord is the Dancer, who, like the heat latent in firewood, diffuses His power in mind and matter, and makes them dance in their turn."*†

The dance, in fact, represents His five activities (*Pañchakṛitya*), *viz.*, Srishṭi (overlooking, creation, evolution), Sthiti (preservation, support), Saṁhāra (destruction, evolution), Tirōbhava (veiling, embodiment, illusion, and also, giving rest,) Anugraha (release, salvation, grace). These, separately considered, are the activities of the deities Brahmā, Vishṇu, Rudra, Mahēśvara and Sadāśiva.

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* காட்ட அனல்போல் உடல கலந்து உயிரையெல்லாம்
ஆட்டுவிக்கும் நட்டுவன் நம்மண்ண லெனவெண்ணுய்.

† Kadavuḷ Māmunivar's *Tiruvātāvūrār Purāṇam* Puttaraivātil-venra-śarukkam, stanza 75, translated by Nallasvāmi Piḷḷai, *Śivajñānabōdham*, p. 74. This could also be rendered.

Like heat latent in firewood, he fills all bodies:
Our Father dances, moving all souls into action, know ye!

Compare Eckhart, "Just as the fire infuses the essence and clearness into the dry wood, so has God done with man."

This cosmic activity is the central motif of the dance. Further quotations will illustrate and explain the more detailed symbolisms. *Uṇmāi Viḷakkam*, verse 36, tells us:

"Creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives *mukti*." Here *mukti* is the same as *anugraha*, release. It will be observed that the fourth hand points to this lifted foot, the refuge of the soul.

We have also the following from *Chidambara Mummaṇi Kōvai.*

"O my Lord, Thy hand holding the sacred drum has made and ordered the heavens and earth and other worlds and innumerable souls. Thy lifted hand protects the Chētana and Achētana Prapañcha which Thou hast created. All these worlds are changed by Thy hand bearing fire. Thy sacred foot, planted on the ground, gives an abode to the tired soul, struggling in the toils of *karma*. It is Thy lifted foot that grants eternal bliss to those that approach Thee. These Five-Actions are indeed Thy handiwork."

The following verses from the *Tirukūttu Darśana* (Vision of the Sacred Dance), forming the

ninth *tantra* of Tirumūlar's *Tirumantram*, expand the central motif further :

" His form is everywhere : all-pervading is His Śiva-Śakti :
Chidambaram is everywhere, everywhere His dance :
As Śiva is all and omnipresent,
Everywhere is Śiva's gracious dance made manifest.
" His five-fold dances are in *sakaḷa* and *nishkaḷa* form,
His five-fold dances are His *Pañchakṛitya :*
With His grace He performs the five acts,
This is the sacred dance of Umā-Sahāya.*
" He dances with Water, Fire, Wind and Ether,
Thus our Lord dances ever in the court†
" Visible to those who pass over Māyā and Mahāmāyā,

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* ஆனநடமைந்தகளசகளத்த
ரானநடமாடியைங்கருமத்தாக
வானதொழிலருளாலைந்தொழிற்செய்தே
தேன்மொழிபாகன் றிருநடமாடுமே.

† காளியோடாடிக கனகாசலத்தாடிக
கூளியோடாடிக் குவலயத்தேயாடி
நீடியநீர்தீகால்நீள் வானிடையாடி
நாளுறவம்பலத்தே யாடுநாதனே.

Our Lord dances His eternal dance.*
" The form of the Śakti is all bliss (*ānanda*)—
This united bliss is Umā's body:
This form of Śakti arising in *sakaḷa*
And uniting the twain is the dance "†
" His body is Ākāś, the dark cloud therein is
Muyalaka,
The eight quarters are His eight arms,
The three lights are His three eyes,
Thus becoming, He dances in our body as the
assembly (*sabhā*) ".‡

This is His dance. Its deepest significance is felt when it is realised that it takes place within the heart and the self: the kingdom of God is within. Everywhere is God: that Everywhere is the heart. Thus also we find another verse:

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* தீமுதலைந்துந திசையெட்டுங்கீழ்மேலு
மாயுமறிவினுக் கப்புறமானந்த
மாயைமாமாயை கடந்துநின்றார்காண
நாயகனின்று நடஞ்செய்யும் வாறே.

† சத்திவடிவுசகலவானந்தமு
மொத்தவானந்தமுமையவள்மேனியாஞ்
சத்திவடிவுசகளத்தெழுந்திரண்
டொத்தவானந்தமொருநடமாமே.

‡ ஆகாசமாமுடலங்கார்முயலக
னேகாசமாந்திசையெட்டுந்திருக்கைகண்
மோகாயமுக்கண்கள்மூன்றொளிதானாக
மாகாயன்மன்றுள்நடஞ்செய்கிறானே.

"The dancing foot, the sound of the tinkling bells,
The songs that are sung and the varying steps,
The forms assumed by our Dancing Gurupara—
Find out these within yourself, then shall your fetters fall away."*

To this end, all else but the thought of God must be cast out of the heart, that He alone may abide and dance therein. In *Uṇmai Viḷakkam*, we find :

"The silent *jñānis* destroying the threefold bond are established where their selves are destroyed. There they behold the sacred and are filled with bliss. This is the dance of the Lord of the assembly, "whose very form is Grace."†

With this reference to the 'silent *jñānis*' compare the beautiful words of Tirumūlar:

* ஆடியகாலுமதிற்சிலம்போசையும்
பாடியபாட்டும்பலவானநட்டமுங
கூடியகோலங்குருபரன்கொண்டாடத
தேடியுளேகண்டுதீர்ந்தற்றவாறே

† மோனந்த மாமுனிவர் மும்மலத்தை மோசித்துத்
தானந்த மானிடத்தே தங்கியிடு—மானந்த
மொண்டருந்தி நின்றாடல் காணுமன்று மூர்த்தியாய்க்
கொண்டதிரு வம்பலத்தான் கூத்து.

"When resting there they (the *yōgis* who attain the highest place of peace) lose themselves and become idle....Where the idlers dwell is the pure Space. Where the idlers sport is the Light. What the idlers know is the Vēdānta. What the idlers find is the deep sleep therein".*

Siva is a destroyer and loves the burning ground. But what does He destroy? Not merely the heavens and earth at the end of a *kalpa*, but the fetters that bind each separate soul. Where and what is the burning ground? It is not the place where our earthly bodies are cremated, but the heart of the *bhakta*, the devotee, laid waste and desolate. He brings not peace but a sword. The place where their selves are destroyed signifies the place or state where their egoity or illusion and deeds are burnt away: *that* is the crematorium, the burning-ground where Śrī Naṭarāja dances, and whence He is named Suḍalaiyāḍi, Dancer of

* இருநதார் சிவமாகி யெஙகுநதாமாகி
இருந்தார் சிவன் செயலியாவையு நோககி
இருநதார் முக்காலததியல்பைக் குறிததங்
கிருந்தாரிழவு தெய்திய சோம்பே.
சோம்பர் இருப்பது சுத்த வெளியிலே
சோம்பர் கிடப்பது சுதத வொளியிலே
சோம்பர் உணர்வது சுருதி முடிந திடம்
சோம்பர் கண்டார்ச் சுருதிககட் கேகமே.

the burning-ground. In this simile, we recognize the historical connection between Śiva's gracious dance as Naṭarāja, and His wild dance as the demon of the cemetery.

This conception of the dance is current also amongst Śāktas especially in Bengal, where the Mother rather than the Father-aspect of Siva is adored. Kāḷi* is here the dancer, for whose entrance the heart must be purified by fire, made empty by renunciation. A Bengali Hymn to Kāḷi voices this prayer :

"Because Thou lovest the Burning-ground,
I have made a Burning-ground of my heart—
That Thou, Dark One, haunter of the Burning-ground,
Mayest dance Thy eternal dance."†
"Nought else is within my heart, O Mother:
Day and night blazes the funeral pyre :
The ashes of the dead, strewn all about,
I have preserved against Thy coming,
With death conquering Mahākāla neath Thy feet

* *Vide* article on "What is Kāli ?" in, *S.D.* Vol. III, p. 13,—*Ed. S D.*

† உலகமே யுருவமாக யோனிகளுறுப்பதாக
விலகுபேரிச்சா ஞானகிரியை யுட்கரணமாக
வலகிலா உயிர்கட்கெல்லா மிருபயனுக வைந்து
நலமிகு தொழில்களோடு நாடக நடிப்பன் நாதன்.

Do Thou enter in, dancing Thy rhythmic dance,
That I may behold Thee with closed eyes".

Returning to the South, we find that in other Tamil texts the purpose of Śiva's dance is explained. In *Śivajñāna Siddhiyār*, Supaksha, Sūtra v. 5, we find,

"For the purpose of securing both kinds of fruit to the countless souls, our Lord, with actions five, dances His dance". Both kinds of fruit, that is *Iham*, reward in this world, and *Param*, bliss in *Mukti*.

Again, *Uṇmai Viḷakkam*, vv. 32, 37, 39 inform us

"The Supreme Intelligence dances in the soul ....for the purpose of removing our sins. By these means, our Father scatters the darkness of *Māyā*, burns the thread of *Karma*, stamps down *Mala* (*āṇava*, *avidyā*), showers Grace, and lovingly plunges the soul in the ocean of bliss (*Ānanda*). They never see rebirths, who behold this mystic dance".*

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* எட்டு மிரண்டுமுருவானவி லிங்கததே
நட்டம்புதல்வா நவிலககேள்—சிட்டன்
சிவாயநம வென்னுந திருவெழுத்தஞ்சாலே
யவாய மற நின்ருடுவான்.
மாயை தனையுதறி வலவினையைச் சுட்டு மலஞ்
சாயவ முகக்கியருள்தானெடுதது—நேயத்தால்

The conception of *Līlā*, the world-process as the Lord's sport or amusement, is also prominent in the Śaiva scriptures; thus, Tirumūlar writes: "The Perpetual Dance becomes His Play".

This aspect of His activity appears to have given rise to the objection that He dances as do those who seek to please the eyes of mortals; to which the answer is given that He dances to maintain the life of the cosmos and to give release to those who seek Him.

In another way, more arbitrary, the Dance of Śiva is identified with the Pañchākshara, the five syllables Śi-vā-ya-na-ma, which have a peculiar and special significance in Śaiva symbolism. In *Uṇmai Viḷakkam*, vv. 33-35 they are identified in the dance as follows:

"In His feet is *na*; in His naval is *ma*; in His shoulders is *Śi*; in His face is *vā*; in His head is *ya*".*

ஆநந்தவாரிதியி லான்மாவைத்தா னழுந்தல்
தானெனதையார் பாதந்தான்.
உரையுணர்வுக கெட்டா வொருவன் மிபெஞ்சாக்
கரததால் வரைமகடான்பாதி—பனாயிடமாய்க
காணும்படியே கருணூயுருக கொண்டாடல்
பேணுமவர்கருண்டோ பிறப்பு

* ஆடும்படிகேள் நல்லம்பலததா னையனே
நாடுஙே திருவடியிலே நகரம்—கூடு
மகரம்முதரம் வளர்தோள் சிகரம்
பகருமுகம் வாமுடியப்பார்.

A second way of contemplating the Pañchākshara is also given, as follows:

"The hand holding the Drum is *śi*; the hand held out is *vā*; the hand holding out protection (*abhaya*) is *ya*; the hand holding fire is *na*; the foot holding down Muyalaka is *ma*".*

The text continues:

"The meanings of the five letters respectively are God, Śakti, Soul, Tirōbhava and Mala....If this beautiful Five-Letters be meditated upon, the soul will reach the land where there is neither light nor darkness, and there Sakti will make it One with Sivam".†

Another verse of *Uṇmai Viḷakkam* explains the fiery arch (*tiruvāsi*): The Pañchākshara and the Dance are identified with the mystic syllable Ōm, the arch being the *kombu* or hook of the

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* சேர்க்கும் துடிசிகரம் சிக்கனவாவீசுகரம்
ஆர்க்கும் யகரமபயகரம்—பாக்கிலிறைக
கங்கி நகரமடிக்கீழ் முயலகனார்
தங்கு மகரமது தான்

† ஈசன் அருள் ஆவி யெழிலார் திரோதமலம்
மாசிலெழுத்தஞ்சினடைவாம்.
அண்ணல் முதலாயழகா ரெழுத்தைநது
மண்ணிலிராப் பகலற்றின்பதத்தே—நண்ணி
யருளானது சிவத்தே யாக்குமணுவை
யிருளானது தீரவின்று.

ideograph of the written symbol : " The arch over Srī Naṭarāja is Ōmkāra; and the *akshara* which is never separate from the Ōmkāra is the contained splendour. This is the Dance of the Lord of Chidambaram".*

The *Tiru-Aruḷ-Payan*, however, (Ch. IX. 3) explains the *tiruvāśi* more naturally as representing the dance of Nature, contrasted with Siva's dance of wisdom.

" The dance of matter (*Prakṛiti*) proceeds on one side: the *jñāna* dance on the other. Fix your mind in the centre of the latter".†

I am indebted to Mr. Nallasvāmi Piḷḷai for a commentary on this:

The first dance is the action of matter—material and individual energy. This is the arch, *tiruvāsi*, Omkāra, the dance of Kāḷi. The other is the Dance of Śiva—the *akshara* inseparable from the Omkāra—called *ardhamātra* or the fourth letter of the *Praṇava*, *Chaturtam* and *Turīyam*. The first dance is not possible unless Śiva wills it and dances Himself.

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* ஓங்காரமே நற்றிருவாசி யுற்றதனின்
நீங்காவெழுத்தே நிறை சுடராம—ஆங்காரம்
அற்ருர் அறிவாரணி யம்பலத்தாடலிது
பெறருர் பிறப்பற்ருர் பின்.

† ஊன நடன மொருபா லொருபாலா
ஞான நடந்தானடு.

The general result of this interpretation of the arch is, then, that it represents matter, nature, *prakṛiti;* the contained splendour, Śiva dancing within and touching the arch with head, hands and feet, is the universal omnipresent Purusha. Between these stands the soul, as *ya* is between *Śi-va* and *na-ma.*

Now to summarise the whole interpretation, we find that *The Essential Significance of Śiva's Dance is threefold: First, it is the image of his Rhythmic Activity as the Source of all Movement within the Cosmos, which is represented by the Arch: Secondly, the Purpose of his Dance is to Release the Countless souls of men from the Snare of Illusion: Thirdly the Place of the Dance, Chidambaram, the Centre of the Universe, is within the Heart.*

In these notes I expressly refrain from all æsthetic criticism and have endeavoured only to translate the central thought of the conception of Śiva's dance from plastic to verbal expression, without reference to the beauty or imperfection of individual works. In conclusion, it may not be out of place to call attention to the grandeur of this conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of

those rishi-artists who first conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the Philosopher, the Bhakta, and the artist of all ages and all countries. In these days of specialisation, we are not accustomed to such a synthesis of thought, but for those who 'saw' such images as this, there could have been no division of life and thought into water-tight compartments. Nor do we always realise, when we criticise the merits of individual works, the full extent of the creative power which, to borrow a musical analogy, could discover a *rāga* so expressive of fundamental rhythms and so profoundly significant and inevitable.

Every part of such an image as this is directly expressive, not of any mere superstition or dogma, but of evident facts. No artist of to-day, however great, could more exactly or more wisely create an image of that Energy which science must postulate behind all phenomena. If we would reconcile Time with Eternity, we can scarcely do so otherwise than by the conception of alternations of phase extending over vast regions of space and great tracts of time.*

[* Oliver Lodge, Hibbert Journal, Vol. X, No. 2, 1911.]

Especially significant, then, is the phase alternation implied by the drum, and the fire which 'changes,' not destroys. These are but visual symbols of the theory of the day and night of Brahma!

In the night of Brahma, Nature is inert, and cannot dance till Śiva wills it: He rises from His rapture, and dancing sends through inert matter pulsing waves of awakening sound, and lo! matter also dances, appearing as a glory round about Him. Dancing, He sustains its manifold phenomena. In the fulness of time, still dancing, he destroys all forms and names by fire and gives new rest. This is poetry: but none the less, the truest science.

Again, this Naṭarāja is not only Truth, but Love: for the purpose of His Dance is Grace, the giving of freedom to countless individual souls. Lastly, also, how supremely great in power and grace this dancing image must appear to all those who as artists have striven in plastic forms to give expression to their intuition of Life!

It is not strange that the figure of Naṭarāja has commanded the adoration of so many generations past: we, familiar with all scepticisms, expert in tracing all beliefs to primitive superstitions,

explorers of the infinitely great and infinitely small, are worshippers of Śri Naṭarāja still.

A. K. C."

Five photographs are given in illustration of the Bhujaṅgatrāsa mode of dance of Śiva. The first, Pl. LVI, is that of the beautiful figure of Naṭarāja discovered at Tiruvālaṇgāḍu and now preserved in the Madras Museum. It is one of the finest specimens of bronze casting in South India and extorts our admiration for the excellence of its design and execution. The *prabhāmaṇḍala*, the *jaṭas*, the upper cloth tied round the chest and the *ḍamaru* are broken and lost. The head is ornamented with peacock feathers, the *dhurdhura* flowers, a skull, a cobra and the crescent moon. The second photograph, Pl. LVII, the original of which was found buried in earth at Kōṭṭappāḍi and is at present kept in *pūjā* in the temple at that village. As required by the *āgamas*, the Dēvī is sculptured as standing near Naṭarāja, but on a separate pedestal. There are five *jaṭās* on each side and between each pair of them are worked out flowers and the figure of Gaṅgā. The Dēvī is standing in the *tribhaṅga* posture and has her left hand let down and the right arm bent and held in the *kaṭaka* pose. The illustration, fig. 1, LVIII, comes from Rāmēsvaram. The image has not got

PLATE LVI



Naṭarāja; Bronze: Madras Museum.

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PLATE LVII.



Naṭarāja with Dēvi Bronze Kōṭṭappāḍi.



Fig 1. Naṭarāja: Bronze. Rāmēśvaram.



Fig 2 Nataraja Ivory. Trivandrum

PLATE LIX.



Naṭarāja with Devi. Bronze. Paṭṭiśvaram

[To face page 253]

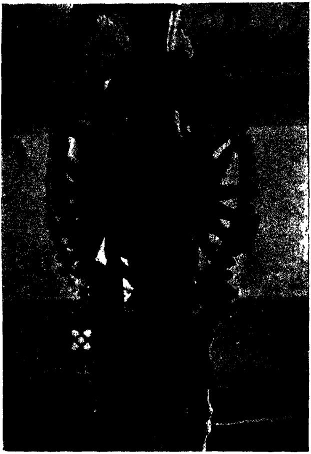
the *jaṭās* round the head; the head is adorned with a *kirīṭa* like *jaṭāmakuṭa* and the back hands are not fully stretched out as in the previous illustrations. The work lacks the vigour of action which is well portrayed in the other instances, and does not appear to be altogether a commendable piece of art. Fig. 2 on the same plate is a piece of ivory carving executed in the School of Arts, Trivandram, which is made in utter disregard of the *agāmic* rules. Pl. LIX is a pretty piece of sculpture belonging to the temple at Paṭṭīśvaram.

The second, the third and the fourth varieties of Nṛitta are not very different from the first. In the second form of dance, the *Aṁśumadbhēdāgama* states, there should be the figure of Gaṅgā standing on the *jaṭās* flowing on the right side of Śiva with hands held in the *añjali* pose; and that the height of this figure of the river Gaṅgā should be sixteen *aṅgulas*, an *aṅgula* being a hundred and twentieth part of the total height of the figure of Śiva. In the third kind of dance it is stated that the left foot of the Nṛittamūrti should be placed on the body of the Apasmāra-purusha and the right leg lifted up. A *jaṭābhāra* or *jaṭāmaṇḍala* spread round the crowned head of the figure of Śiva in the form of a circular disc is required in the fourth form of *Nṛitta* or dance.

The fifth form of the dance of Śiva is somewhat different from the previous ones. In this the right leg is to be lifted straight up to the crown of the head and the left leg, somewhat bent, should be resting upon the Apasmāra-purusha; Śiva in this aspect has eight arms; in three out of the four right hands are to be seen the *śūla*, the *pāśa*, and the *ḍamaru*, while the last one should be kept in the *abhaya* pose; one of the left hands is to be held crosswise, from left to right in the *gajahasta* pose, and the three other hands are to carry the *kapāla*, the vessel of fire and a bell (*ghaṇṭa*).

In the sixth variety of dance, the legs of the figure of Śiva should be as in the case of the fifth variety described above; but Śiva is to be represented here as having sixteen arms; one of the right hands is required to be held in the *abhaya* pose and the remaining right ones to carry the *ḍamaru*, *vajra*, *śūla*, *pāśa*, *ṭaṅka*, *daṇḍa* (*hasta*?) and a snake; or, *abhaya*, *śūla*, *pāśa* *khaḍga*, *ḍamaru*, *dhvaja* (*patāka-hasta*?), *vētāḷa* and the *sūchī* pose. One of the left arms should be held in the *gajahasta* pose, being held across the body from left to right, while the remaining ones carrying either *agni*, *mithuna* (a double headed instrument like the *vajra*?), *valaya* (quoit),

PLATE LX.



Naṭarāja · Stone : Tenkāśi.

[To face page 233]

a banner,* *ghaṇṭā*, *khēṭaka* and *kapāla* ; or *agni*, *gajahasta*, *khēṭaka*, the *vismaya* pose, *ghaṇṭa*, *kapāla*, *khaḍga* and the *sūchī* pose.

To the left of the dancing Śiva should be standing his consort, carrying in her left arm Skanda and keeping her hands in the *añjali* pose, while the child Skanda should, out of fear at the sight of the ecstatic dance of his father, be catching hold of the breast and abdomen of his mother, the Dēvī. On the face of the Dēvī the emotions of fear and wonder and yet a friendly feeling should be brought out by the skilful artist.

The photograph reproduced on Pl. LX, in illustration of the sixth mode of dance belongs to a series of well-carved life-size stone images in the Śiva temple at Teṇkāśi. In this, one of the left hands is shown as carrying a *dhvaja* with the bull, the characteristic totem of Śiva's banner, sculptured on it. To the right and left of the figure of Śiva are the *ṛishis* Vyāghrapāda and Patañjali respectively with hands folded on their chests in the *añjali* pose. This piece of sculpture is one of the

* Here the word may be understood to mean a banner or the hand held in the form of a banner, *patāka-hasta*. In fact, these two different senses are taken and sculptures executed accordingly. See the description of the illustrations to the sixth *nṛitta*.

best specimens of the later Pāṇḍya period and is in an excellent state of preservation.

In the seventh form of *nṛitta*, the image of Śiva is required to possess eight arms, three eyes and an out-spreading *jaṭāmaṇḍala;* the left leg of Śiva should be placed upon the Apasmārapurusha and the right leg lifted up fully stretched, as far as the head. One of the right hands should be held in the *abhaya* pose, the others carrying the *śūla*, the *pāśa* and the *ḍamaru*. Two of the left arms should be kept in the *gajahasta* and the *vismaya* poses, respectively; the remaining two carrying a *kapāla*, and an *agnipātra* (or vessel of fire). There should be a bend in the body of ten *aṅgulas* from the medial line (*madhya sūtra*). To the left of the dancing figure of Śiva should stand that of the Dēvī.

If in the seventh mode of dance there be substituted six hands in the place of eight, we get the eighth form of the Nṛittamūrti. In this, one of the right hands ought to be held in the *abhaya* pose and the remaining ones to carry the *ḍamaru* and the *śūla ;* and one of the left arms is to be kept in the *gajahasta* pose, another in the *vismaya* pose and the third should carry a *kapāla*.

Here it must be particularly noted that the images of the fifth and sixth forms of the



Nrittamūrti Stone. Tiruchchengāttangudi.

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Nṛittamūrtis should possess only two eyes, whereas all the rest, described hitherto and hereafter, should have three eyes.

The ninth form of Nṛittamūrti is described as follows:—The image of Śiva should have four arms, three eyes and a *jaṭāmakuṭa* on the head. One of the right hands is to be held in the *abhaya* pose and the other should carry a *ḍamaru*, whereas one of the left arms is to be held in the *gajahasta* pose and the other hand ought to carry fire in it. In this particular dance, Śiva's left foot should not be placed upon the back of the Apasmārapurusha but rest upon a *pīṭha* and should be somewhat bent. The great toe of the right foot should also rest upon the *pīṭha*. A photograph, Pl. LXI, the original of which is found in the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi, is reproduced here in illustration of this, the ninth dance of Śiva. There is a very close adherence to the description in the making of this image and the work is well executed.

From a study of the so-called nine different forms of the Nṛittamūrtis it becomes patent that these do not really represent nine varieties of dances as described in the *Nāṭya-śāstra*. We find the dance of the common form of Naṭarāja to be what is technically known as the *bhujaṅgatrāsa*

Abhinavaguptāchārya,* to describe them as correctly as possible.

Plate LXII exhibits a mode of dance which is called the *Kaṭisamam* in the *Nāṭya-śāstra*. In this mode, according to the text of the *Nāṭya-śāstra*, the legs are required to be in the pose known as the *svastikāpasritam*, while one of the hands should be near the navel and the other on the hip; and the pelvis should be in the *udvāhita* pose. The term *svastikāpasritam* is explained in the *Nāṭya śāstra*;

Katisama dance.†

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* There is only one copy of this rare work hitherto discovered and this one also is here and there damaged. It is now in the custody of the Curator of the Sanskrit Manuscripts in Trivandram. If other copies are found, the work deserves being published by a competent scholar of the *Nāṭya-śāstra*.

† स्वस्तिकापसृतः पादः करौ नाभिकटिस्थितौ।
पार्श्वमुद्वाहितं चैव करणं तत् कटीसमम् ॥

स्वस्तिकादनन्तरं.......... ....इत्यनेनाक्षिप्ताया अनन्तरमुपक्रान्तायाः प्रयोगमाह—चकारेण करौ च स्वस्तिकौ अवधृतौ। तत एका नाभिस्थः कनक एव मपटः कर्षद्यामर्धचन्द्रः। तदेव पार्श्वं व्यानतमपरमुद्वाहितं द्वितीयेनाङ्गेनाकुञ्चितं पादमुत्क्षिप्य व्याक्षिप्यत्वं चितं न्यसेत् "जङ्घा स्वस्तिकसंयुक्ता प्रक्षिप्ता नाम सा स्मृता" "उत्क्षिप्य चक्रा तु यदानामिका साकनीयसी। अस्यैव तु कपित्थस्य तदसौ कटकामुखं" "यस्याङ्गुलेन चापवत्सोऽर्धचन्द्रः" "ऊर्ध्वोहितमूर्ध्वीकृतमुरो ज्ञेयं प्रयोक्तृभिः" इति। पार्श्वमप्युद्वाहितं वैष्णवं चात्र स्थानकं कटिक्षभ्यते ॥

(नाट्यवेदविवृतौ ॥)

PLATE LXII.



Katisama mode of Dance of Śiva Stone Panel, Ellora.

[To face page 259]

but it is easier to make out the meaning of the term from a number of sculptures and from the etymology of the term. Two legs kept crossing each other is known as the *svastika* pose; in this pose if the legs are kept a little apart from each other, that is, without touching each other, they are said to be *svastikāpasrita* pose. Again, if the hands are kept as described in the text quoted above, the pose is, according to the *Nāṭya-vēda-vivṛiti*, the commentary on the *Bharata-nāṭya śāstra* by Abhinavaguptāchārya, is known as the *svastika* pose. In this pose, Abhinavaguptāchārya says, the hand that is near the navel should be kept in the *kaṭaka-hasta* pose and the other hand in what is known as the *arddha-chandra* pose: in the latter pose the thumb and the other fingers should be kept so as to resemble a bow. Again, *udvāhita* pose of the pelvis is that in which one side of it is raised and the other lowered proportionately. The mode of standing in the *kaṭisama* dance is technically known as the *vaishṇavasthānam*, which Abhinavaguptāchārya describes as follows: In the *vaishṇavasthāna* one leg should be resting firmly on the ground and the other bent and placed across the first at a distance of two and a half *aṅgulas*. This sort of posture is prescribed for men when they are conversing with other or throwing the discus.

In the illustration given on Pl. LXII, Śiva has eight arms. Of these, one of the right hands is carrying a *ḍamaru*; another is held near the navel in the *kaṭaka* pose, a third is lowered down and on it is thrown a fine cloth, the upper garment of Śiva, and the fourth is broken. One of the left arms is raised in the *tripatāka* pose, another is resting on the thigh, and the hands of the third and fourth are broken. The legs are in the *svastikāpasrita* pose. The head is adorned with an extremely well executed *jaṭāmakuṭa* and is surrounded with a *prabhāmaṇḍala*. The upper arms wear beautiful spiral bands resembling snakes. On the chest and around the neck hangs a necklace of rare beauty and a *yajñōpavīta* is seen lying across the chest. Besides these, there are the *udarabandha* and *kaṭisūtra* on the abdomen and the loins. The under-wear of Śiva is silk and tiger's skin, the latter of which is sculptured very distinctly and accurately. Pārvatī is seen standing to the left of Śiva with the baby Skanda in her arms. Between her and her lord are two female musicians playing upon two musical instruments. Behind Pārvatī stands a man with a big *jaṭābhāra* bearing on its front a fillet and has a pair of long moustaches; perhaps he is one of the attendants of Śiva. Over his head are the four *Dikpālas*, Yama, Indra, Nirṛuti

and Agni. To the right of Śiva are three or four male musicians of whom one is playing upon the flute, another is sounding the drum. The head of the elephant-headed Gaṇēśa, the first son of Śiva, is peering through from the background. Over his head are the remaining Dikpālas. This is also one of the finest pieces of sculpture of its period.

Lalita dance.

The next mode of dance is technically called *Lalitam*.* In this, the left arm should be held in the *gajahasta* pose and the right in the *pravartita* pose. The former has already been described and should be familiar to those who have studied the first volume of this treatise. According to the Naṭyā-śastras, *gajahasta* is a combination-pose in which both hands are employed to produce the required effect and this is described thus: in the case of a human

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* करिहस्तो भवेद् वामो दक्षिणश्च प्रवर्तितः ।
[बहुशःकुट्टितःपादो] ज्ञेयं तल्ललितं बुधैः ॥

समुन्नतो लता ....यो दक्षिणं विविधं कृत्वा बहुशो वर्तितस्ते " बाहुशीर्षाद् विनिष्क्रान्तौ नितम्बौ," " केशदेशाद् विनिष्क्रान्तौ परिपार्श्वोत्थितौ सदा । तथा विज्ञेयौ केशबन्धौ " इत्येवं प्रकारनृत्त-हस्तयोजनया वर्तितः चकाराद् वनान्ते पताको वरः कर्ण इति करिहस्ता पादश्च हस्तवस्तानुसारेण निकुट्टितः पुन............................ श्रिसंविद्वासनृत्तविषय-मेतदन्त एव ललितामभामकरणम् ॥

(नाट्यवेदविवृतौ ॥)

PLATE LXIII.



Lalita mode of dance of Siva: Stone Panel: Ellora.

being who has only two arms, if one hand is stretched right across the chest towards the other shoulder and if the other arm is bent thrice in the *tripatāka* pose, that is, the upper arm lifted up as high as the shoulder horizontally and the forearm held at right angles to it vertically and the palm of the hand bent at right angles to the forearm and facing upwards, the double-hand pose is called *gajahasta* according to the Naṭya-śāstra. This definition is, no doubt, different from the explanation found in Volume I of this treatise, but the one given here is applicable to the combination-pose of both the arms. *Pravartita hasta* simply means uplifted arm. The leg pose required for the *Lalita* dance is technically called *kuṭṭitam*, which is described in the *Nāṭya-vēdavivriti* thus: if one leg rests firmly on the ground and the other, resting upon the toe, strikes the ground with the heel, the leg pose is called *nikuṭṭitam.*

In the illustration, Pl. LXIII, Śiva is represented as dancing in a vigorous manner. The trunk of his body is thrown on one side and to the back, with the left side of the pelvis lifted and the right side depressed. His left leg is standing on the ground and the right resting on the toe is stamping the ground with the heel. One of the right hands carries the *ḍamaru*, another the *paraśu*, a third is

broken and the fourth is held in the *gajahasta* pose; while one arm is kept in the *tripatāka* pose, another in the ordinary *patāka* or streamer pose (in which it is kept stretched horizontally, away from the shoulder), the third appears to be held in the *tarjanī* pose and the last in the *sūchī* pose. A pretty *jaṭāmakuṭa* adorns the head while the ears are ornamented with *kuṇḍalas*. There is the *yajñōpavīta*, the *hāra*, the *udarabandha* and a snake employed as *kaṭisūtra*. On either side are groups of four Dikpālas. To the left of Śiva is Pārvatī holding in her right hand the hand of her boy Skanda, while with her left hand she holds a portion of her garment. Near her to her left is standing a *gaṇa*. To the right of Śiva is Nandi sounding the drum, another playing on the flute and a third doing something which is not clear. On the seat on which Śiva dances, there is the famished figure of Kāḷī seated in an easy pose and witnessing the dance of her lord. This panel is remarkable for its vigorous action. This one and the previous panel, belong to the rock temples at Ellora.

Pls. LXIV-LXV exemplify the dance called *Lalāṭa-tilakam.** In this mode of dance one of

* वृश्चिकं चरणं कृत्वा पादस्याङ्गुष्ठकेन तु ।
ललाटे तिलकं कुर्याल्ललाटतिलकं तु तत् ॥

PLATE LXIV.



Fig. 1. Lalāṭa-tilaka mode of dance of Śiva : Stone Tiruchchengāṭṭangudi.



Fig. 2. Lalāṭa-tilaka mode of dance of Śiva : Stone : Conjeevaram.

PLATE LXV.



Fig. 1 Lalāta-tilaka mode of dance of Śiva: Stone Teṉkaśi.

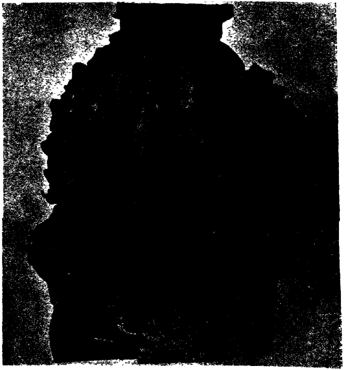


Fig. 2 Lalāṭa-tilaka mode of dance of Śiva: Stone · Tāramangalam.

[To face page 265]

the legs is to be lifted up (technically known as the *vriśchika* pose) as if going to mark the forehead with its toe with a *tilaka* mark. Abhinavaguptāchārya informs us that that leg pose in which the leg is lifted up behind is called the *vrischika* pose, for it then resembles the tail of a scorpion. In Fig. 1, Pl. LXIV, Śiva is seen standing on the Apasmārapurusha on his left leg, while he has his right leg lifted in the *vriśchika* pose; one of the left arms is lifted up in the *patāka* pose, while the other holds a *kapāla*. One of the right hands bears a *ḍamaru* and the other is kept in the *abhaya* pose. On the left of Śiva is seen the figure of Bhairava dancing in the Lalita mode; on the right is a figure (who might be Nandi) sounding the drum. This piece of sculpture is to be found in the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi and is of the same age as the figure on Pl. LXI illustrating the ninth mode of dance of Śiva.

The sculpture reproduced as fig. 2, on Pl. LXIV, is to be found in the Kailāsanāthasvāmin temple at Conjeevaram. In this Śiva has eight arms carrying various objects such as the *śūla*, the *valaya* and

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पादस्य तस्यैव पश्चाद्भागामितस्याङ्गुष्ठेन तिलकं तिलकक्रियाहेतुभूतत्वेन लक्षितं संश्लेषितं कुर्यादित्यासिकमेतत्करण .... विषये प्रयुज्यते ॥

(नाट्यवेदविवृतौ ॥)

the *dhvaja*; one of his right hands is in the *abhaya* pose. The left leg of Śiva is planted firmly on the ground, while the right one goes up, from behind, as far as the top of the crown. To the immediate left of Śiva is Nandi, also dancing, but in the Lalita mode; and immediately to the right is a *kinnara*, half man and half bird playing apparently on a stringed instrument. On the right and left niches adjoining the central one of Śiva are the figures of Brahmā and Vishṇu standing and praising Śiva.

The third illustration, Pl. LXV, fig. 2, belongs to the Kailāsanāthasvāmin temple at Tāramaṅgalam and is a very recent production. Here, the figure of Śiva has sixteen arms carrying various objects. The right leg of Śiva is lifted up as far as the crown while the left one is somewhat bent and resting upon the back of the Apasmārapurusha. One of the left hands holds a *ḍamaru* which is sounded by one of the right hands; also one of the left arms is lifted up to the head in the *patāka* pose. To the right of the figure of Śiva is that of Brahmā sounding the cymbals and to the left is the figure of Vishṇu sounding the drum Between Brahmā and Śiva is a figure of a *ṛishi*; who it is, is not clear. The Apasmārapurusha is lying with his head towards the right and the legs towards the left of Śiva and holds in his hands a snake.

PLATE LXVII.



Front View.



Back View.

Chatura mode of dance of Śiva. Bronze. Nallūr (Tanjore Dt.)

PLATE LXVI.



Fig. 1. Chatura mode of dance of Śiva : Stone : Bādāmi.



Fig. 2 Chatura mode of dance of Śiva : Bronze Tiruvaraṅguḷam.

[To face page 267]

Another mode of dance commonly met with in the sculpturing of the dancing Śiva is known as *chaturam*.* The *Bharata-Nāṭya Śāstra* defines this mode thus : 'The left arm should be in the *añchita* pose, the right one in the *chatura* pose, and the right leg in the *kuṭṭita* pose.' Abhinavaguptāchārya seems to be giving the term *alapallava* as a synonym of *añchita* and explains *alapallava* as follows : that pose of the hand in which the fingers are kept separated and all turned towards the palm, is called *alapallava*. Again, the *chatura* pose, according to the same authority, is one in which the little finger is kept vertical, the three others stretched at right angles to the little finger, while the thumb is placed in the middle of the three fingers.

Figs. 1 and 2, Pls. LXVI and LXVII, illustrate in a manner the dance called *chaturam*. Of these,

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* अञ्चितः स्यात् करो वामः समश्चतुर एव तु ।
दक्षिणः कुट्टितं पादश्चतुरं तत् प्रकीर्तितम् ॥

अन्वि(ञ्चि ?)त इत्यलपल्लवस्तिस्रःप्रसारिता यत्र तथा चोर्ध्वा कनीयसी तासां मध्ये स करश्चतुरः स्मृतः । एवकारेण वक्षःक्षेत्राद् द्वयोरप्यलं, तु शब्देन संनिवेशाधिक्यं केवलमिति सूच्यते। कुट्टित इति 'स्थित्वा पादतलाग्रेण पार्ष्णि भूमौ निपात्यते'। इद्धट्टितांशरूपं एतद् विदूषकस्य सविस्मयसूच्याभिनयादौ यथा सानुरेखण्डसवर्मीमिसा सा ।

(नाट्यवेदविवृतौ ॥)

the first is the reproduction of a very well executed piece of sculpture to be found in the lower cave at Bādāmi. In this, the central figure of Śiva has sixteen arms in which are seen such objects as the *śūla*, the *paraśu* and a snake. One left arm is in the *gajahasta* pose and the lowermost right hand is in the *chatura* pose whereas the third right hand from above is in the *añchita* pose. The figure of Śiva is adorned with various ornaments and a *prabhā-maṇḍala* graces the head, which is surmounted with a neatly carved *jaṭā-makuṭa*. The left leg is in the *kuṭṭita* pose. Behind and on the right of Śiva is seen his bull-vehicle ; on his left is Gaṇēśa, also attempting to dance. There are two drums to the left of Gaṇēśa one of which is being sounded by a male, perhaps Nandīśvara.

Fig. 2 is almost exactly similar to fig. 1.

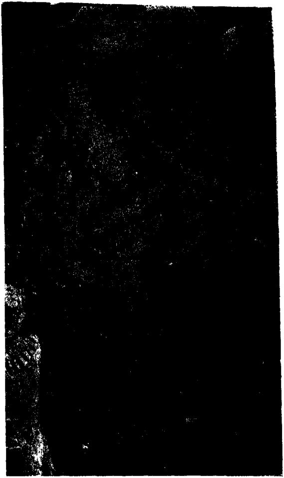
One other mode of dance represented in sculptures of Śiva is known by the name of *talasamsphōṭitam**. In this mode of dancing the dancer stamps vehemently the ground in front of him with

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* द्रुतमुत्क्षिप्य चरणं पुरस्तादथ पातयेत् ।
तलसंस्फोटितौ हस्तौ तलसंस्फोटितौ स्मृतौ ॥

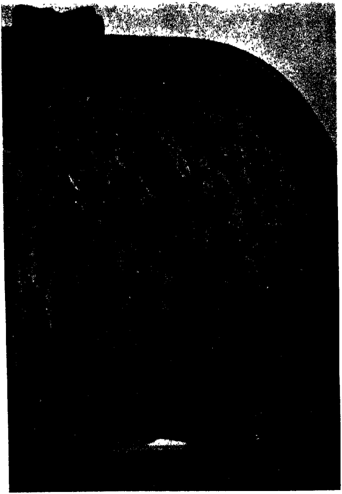
अतिक्रान्तया चार्या दय................णमुत्क्षिप्तं कृत्वा तथैवाग्रे निपातयेत् तत्समकालं च पताकौ हस्तौ संश्लेषितशब्दादभिहित इति तलसंस्फोटितं तस्यैतद्विषय एव यथा तालीदेवी सुसुख सुभस इजणु इत्यादौ ॥
(नाट्यवेदविवृतौ ॥)

PLATE LXVIII.



Talasamsphōṭita mode of dance of Siva: Stone: Kailāsanāthasvāmin Temple. Conjeevaram.

[To face page 368]



Talasamsphōṭita mode of dance of Śiva Stone.
Chengunnūr. Travancore State.

PLATE LXX.



Nṛittamūrti Stone. Conjeevaram.

[To face page 269]

one of his feet lifted fairly high. In this mode of dance the hand pose *patāka hasta* is also insisted upon, according to the commentary *Nāṭyavēda-vivṛiti*. *Talasamsphōṭita* mode of dance is exemplified in Pls. LXVIII and LXIX. The original of the first photographic reproduction is in the Kailāsanāthasvāmin temple at Conjeevaram. The right leg of Śiva is lifted up as high as the knee of the left one and is in the act of thumping the ground; the left is somewhat bent and is resting upon the ground. Of the eight arms of Śiva, one is held in the *patāka* pose, another in the *abhaya* pose while the rest are in various other *nāṭya* poses. From the *jaṭāmakuṭa* of Śiva issues one *jaṭā* on the left side and on which is seated Gaṅgā with hands folded in the *añjali* pose. Her head is shaded with the hood of a five-headed cobra. Pārvatī is seated on a seat on the left of Śiva. The photograph reproduced on Pl. LXIX, is also of this class and is of a piece of sculpture to be found in the Śiva temple at Chengunnūr in Travancore.

The last illustration, Pl. LXX, is of a kind of dance, which it is not easy to identify with any one of the hundred and eight standard modes of dance enumerated in the *Nāṭya Śāstra*. In this sculpture, also found in the Kailāsanathasvmin temple at Conjeevaram, Śiva is seen suddenly assuming

in the middle of his dance, a posture similar to the *ālīḍhāsana*. He has eight arms, of which one carries the *śūla*, another the *paraśu*, a third one a snake and so on. One of the hands is in the *gaja-hasta* pose, another in the *patāka* pose and a third in the *chatura* pose. On the left side there are three niches in one of which is seen Pārvatī seated, in another the bull of Śiva couchant, and in the third an elephant; similarly on the right are three niches in which is a figure which is unidentifiable, some musical attendants and an elephant respectively. In a niche below the central one are three *gaṇas* imitating the dance of their lord.

DAKSHINAMURTI.

DAKSHIṆĀMŪRTI.

WE have already stated that Śiva is a great master of *yōga*, music and dancing and have described in detail his dances in the chapter on "Nṛittamūrtis." As a teacher of *yōga*, music and other sciences he is known by the name of Dakshiṇāmūrti. One account gives an explanation regarding the etymology of this name; it states that because Śiva was seated facing south when he taught the *ṛishis yōga* and *jñāna* he came to be known as Dakshiṇāmūrti. This aspect of Śiva is always invoked by students of science and arts. The great Śaṅkarāchārya, among several other celebrities, have sung the praise of this aspect of Śiva, which is as remarkable for its peacefulness as the Nṛittamūrti is for joyfulness.

Dakshiṇāmūrti is viewed in four different aspects namely, as a teacher of *yōga*, of *vīṇā*, of *jñāna* and as also an expounder of other Śāstras (*Vyākhyānamūrti*). Of these, the last form is the one which is most frequently met with in temples. It has already been mentioned elsewhere that in all Hindu temples, both Śaiva and Vaishṇava, the niche on the south wall of the central shrine should have the figure of Dakshiṇāmūrti enshrined in it.

VYĀKHYĀNA DAKSHIṆĀMŪRTI.

As an expounder of the *Śāstras*, Dakshiṇāmūrti should be represented as seated on a secluded spot on the Himālayas, under a banyan tree, on a seat covered with a tiger's skin; or, as another account has it, on a white lotus (*padmāsana*). The right leg of Dakshiṇāmūrti should be hanging below the seat while the left one bent and rested across on the right thigh. The kind of sitting posture adopted here is called the *vīrāsana*. The leg hanging down may or may not rest on the back of the *Apasmārapurusha*. Dakshiṇāmūrti should have three eyes and four arms: of these the front right one is held in the *jñānamudrā* or the *sandarśanamudrā** pose and the front left hand may be kept in the *varada* pose or stretched straight in the *daṇḍa* pose, the elbow resting upon the left knee in that latter posture. Even when the hand is in the *varada* pose it should rest upon the left knee but with the back of the hand touching it. The back right hand should hold the *akshamālā*, while in the back left hand there should be either *agni* (fire) or a *sarpa* (snake). In one account it is stated that one of the left hands may be, as already stated, in the *varada* or the *daṇḍa*

* This is known as the *saṁdaṁśa* in the Nāṭya-śāstras, a name which occurs also in the *āgamas*

pose; if it is in the former pose, it might keep a book, the other left hand holding a snake, fire or a lotus or *nīlōtpala* flower. The various parts of the body of Dakshiṇāmūrti should be free from bends—a rigidity indicative perhaps of the resolute will and force of thought of the god in the aspect of the teacher. His head might be adorned with a *jaṭābhāra*, *jaṭābandha*, *jaṭāmaṇḍala* or *jaṭā-makuṭa*; or the *jaṭās* might be held together with a *paṭṭa-bandha*. In any case the mass of *jaṭās* should be embellished with the flowers of the *durdhura* (*dhatura*) and other wild plants, as also with a serpent on the left and with small tinkling bells, the *kapāla* and the crescent moon on the right side. In the middle of the *jāṭābhāra* there should be visible the smiling face of the river-goddess *Gaṅgā*. The complexion of Dakshiṇāmūrti is pure white, resembling a *sphaṭika* (crystal); according to another account the colour of Dakshiṇāmūrti may be white, red, yellow or black. His person should be adorned with all ornaments, clothed with perfectly white clothes and tiger's skin, should wear a white *yajñōpavīta* and have on his chest a coat of white sandal paste. In his left ear there should be a *Śaṅkhapatra* and in the right ear a *kuṇḍala*, or there may be only the *śaṅkha-patra* or the *kuṇḍala* in both the ears. A garland

of *rudrākshas* should be hanging round the neck and descending as far down as the chest. The countenance of the god should be absolutely free from even a trace of mental perturbation. His sight must be fixed upon the tip of the nose; according to the *Kāraṇāgama* the sight must be fixed on the tip of the toe. The *Śilparatna* adds that this aspect of Śiva which preaches the *dharma* or law is very auspicious to the devotees and grants all good to its worshipper.

Surrounding the great teacher-god, are to be *ṛishis* eager to learn the *śāstras*. The names of the *ṛishis* are given differently in different works; for example, the *Aṁśumadbhēdāgama* mentions the *ṛishis* Nārada, Jamadagni, Vasishṭa, Bhṛigu, Bhāradvāja, Sanaka and Agastya. The *Kāmikāgama* mentions the names Kauśika, Kaśyapa, Bhāradvāja, Atri and Gautama and omits the names of two others though it gives the number of *ṛishis* as seven. The *Kāraṇāgama* gives the names of Agastya, Pulastya, Viśvāmitra and Āṅgirasa only. These *ṛishis* should have *jaṭāmakuṭas* on their heads, the garland of *rudrāksha* seeds round their neck and white *yajñōpavītas* on their person. Their bodies should be covered with ashes (*vibhūti* or *bhasma*) and be clothed in white garments. The height of these *ṛishis* should not exceed that of the chest of

Dakshiṇāmūrti. It is stated in the *Kāmikāgama* that the complexion of the *ṛishis* Kauśika and Kaśyapa should be dark, of two others (unmentioned in the text) yellow, of Bhāradvāja red and of Atri and Gautama a mixture of dark and red. In grouping them on a panel around the figure of Dakshiṇāmūrti, two may be placed on one side and three on the other, or three and three on each side, or three and four on either sides.

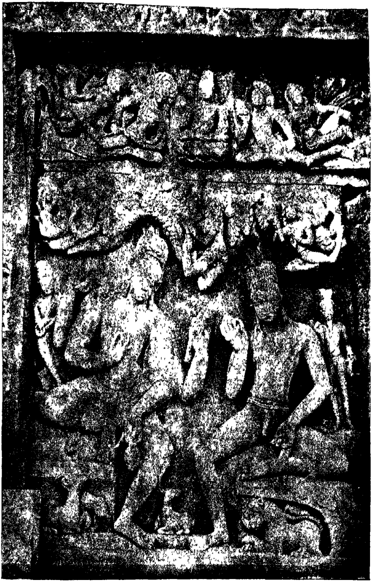
The god Dakshiṇāmūrti should be adored by *kinnaras*, *dēvas* and others.

The Apasmāra-purusha should hold his right hand in the *sarpa-mudrā* pose, that is, hold the palm of his hand in the form of the hood of a cobra, in front of the cobra which he should hold in his left hand.

The *Dakshiṇāmūrti Upanishad* and the *Sūta-saṁhitā* give the esoteric meaning of the figure of Dakshiṇāmūrti. It is stated that He is the supreme god who, at the end of an æon (*kalpa*) absorbs within himself the whole universe and remains resplendent with joy. Dakshiṇāmūrti is such a deity. *Jñāna* (knowledge) is known also as *dakshiṇā* and since *dakshiṇā* is ever in front of Śiva and is gazing at him in the aspect of Dakshiṇāmūrti, he is called Dakshiṇāmukha. The Apsmāra-purusha under his foot is the personification of the ignorance of the

living beings, which he keeps under subjection under the tread of his foot. The book he holds in his hand contains all wisdom and illuminates the souls of beings. The *akshamālā* which he carries in his hand is the representation of the *tatvas*. His body is composed of eternal bliss and eternal energy; the wide-spreading banyan tree casting deep shade is the symbol of *māyā* (illusion) and the *vṛishabha* of Śiva is *dharma* (law). Dakshiṇāmūrti is teaching the *rishis* who are already deeply versed in the Vēdas the *ātma-vidyā* (knowledge of self and soul) and rescuing them from *saṁsāra* (bondage). He is himself imperishable, without birth or death and the *kamalāsana* or the lotus-seat upon which he is seated is the symbol of the sacred syllable *Ōm*.

Eight photographs are reproduced in illustration of the above description. Of these the first illustration, Pl. LXXI, comes from Deogarh and represents a very fine piece of sculpture. This panel has its central figure Dakshiṇāmūrti seated on a raised platform placed under a tree, with his left leg hanging and the right one bent and rested upon the seat. On his head is a *jaṭābandha*; the back right hand carries an *akshamālā* and the front right hand is held in the *jñānamudrā* pose. The back left hand carries a long object which is not easy to identify; perhaps it represents a cadjan



Jñāna-Dakshiṇāmūrti · Stone Panel: Deogarh.

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Śiva himself in the aspect of the Vyākhyāna-Dakshiṇāmūrti; on the latter supposition the other person (seated to the right) must be taken to be Yōga-Dakshiṇāmūrti. However it is not possible to say definitely whom this figure represents. The right hand of this image though carrying an *akshamālā* is held in the *chin-mudrā* pose, while the left hand is held in the *bhū-sparśamudrā* pose. Its head is adorned with a neatly executed *jaṭāmakuṭa*, and its body is covered with a deer skin in the *upavīta* fashion. The right leg is let down the seat and is resting on the ground and the left leg is bent and kept on the seat. The garment covering the lower portion of the body descends as far below as the knees. As in the case of the other figure there is behind it a smaller one, also an ascetic, whose right hand, holding an *akshamālā*, is kept in the *chinmudrā* pose and the left hand carries a water pot. Below the seat of this image is a lion couchant with its head resting upon its forelegs which are kept crossed over each other.

There are *dēvas* and *gandharvas*, who are shown as flying in the air over the heads of these two central figures carrying flower garlands in their hands. Higher up and in a separate compartment is sculptured Brahmā as seated on a *padmāsana*; as usual, he has four heads; but only two arms;

manuscript: or a bundle of *kuśa* grass (*kūrcha*) the front left hand carries a pot, perhaps an *amṛita-ghaṭa*, as required in the *Vishṇudharmōttara*. He wears round his loins a garment which descend as far down as the knees ; on his left shoulder and descending below as far as the left thigh and lying on it is a *kṛishnājina* (or deerskin), the head and front legs of the deer being clearly visible there: this skin is worn in the *upavīta* fashion. The whole figure is slightly bent forward and a few *jaṭās* are seen descending over the shoulders. The face portrays beautifully the calmness that is insisted upon by the *āgamas* and the sight is fixed below.

Below his seat and near his left leg are seen two deer, also listening to this exposition of *dharma*. This brings to mind the analogy of the representations of Buddha's preaching the *dharma* wherein also the same animals are introduced as members of the audience. Behind stands an ascetic with crossed arms and legs and carrying on his left hand an *akshamālā;* he has a tapering beard and his *jaṭās* are tied up in a knot on the crown of his head.

To the left of Dakshiṇāmūrti is seated a person as tall as himself. He is also seated underneath a tree on a rocky seat. This may either be a *ṛishi* or

PLATE LXXII.



Fig. 2. Jñāna-Dakshiṇāmurti : Stone :



Fig. 1. Jñāna-Dakshiṇāmurti : Āvur (Tanjore District).



Jñāna-Dakshiṇāmūrti : Stone : Tiruvoṛṛiyūr.

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the right hand is kept in the *chinmudrā* or *abhaya* pose and the left carries a *kamaṇḍalu*. On both sides of Brahmā are a *dēva* and his *dēvī*, flying in the air and praising him.

The second image whose photograph is reproduced as fig. 1, on Pl. LXXII, is to be found in the Śiva temple at Āvūr in the Tanjore district. It is also a well executed piece of sculpture. In this image the *jaṭās* are bound together by a *lalāṭa-paṭṭa* of elaborate workmanship. In the left ear is a *patrakuṇḍala* and in the right a *nakrakuṇḍala*; on the chest are the *yajñōpavīta* and a necklace of *rudrāksha* seeds; there are also the *chhannavīra* and the *udarabandha* and a cloth worn in the *upavīta* fashion. The front right hand is kept in the *chinmudrā* pose and the front left hand, which rests on the left knee, bears a book. In the back right hand is the *sarpa* (snake) while in the back left hand is *agni* (fire). The right leg hangs down the seat and is placed upon the Apasmārapurusha and the left foreleg rests upon the right thigh. This image belongs to the early Chōḷa period.

The photograph reproduced on Pl.' LXXIII is of a comparatively modern sculpture to be found in a Śiva shrine built in the second *prākāra* of the temple at Tiruvorriyūr. It is coarse in its execution

and lacks effect. The *jaṭās* in this case are spread fanwise and are bound at their base by a *lalāṭa-paṭṭa*. The image has the same objects in its hands as the one noticed above (Pl. LXXII, fig. 1). But there is in addition the figure of a *ṛishi* seated below the seat of Dakshiṇāmūrti, with its hands held in the *añjali* pose. The seat on which Dakshiṇāmūrti is seated in fig. 1, Pl. LXXII, is a *bhadrapīṭha* while in Pl. LXXIII it is the mountain represented in the usual conventional manner.

The fourth illustration, fig. 2, Pl. LXXII, is exactly similar to the third; but there are two *ṛishis* sculptured separately and seated on either side of the central figure.

The fifth illustration, fig. 1, Pl. LXXIV, is from Suchindram in South Travancore. The image is of a comparatively recent date. It has on its head a carefully worked up *jaṭāmakuṭa*; and a few stray *jaṭās* are seen flowing down on the shoulders. The posture assumed herein is the *vīrāsana*. In the right back hand is seen a lotus flower, in the back left hand a *sarpa*, while the front right hand is held in the *chinmudrā* pose and the front left hand carries a book.

Fig. 2, Pl. LXXIV, is the photograph of the figure of Dakshiṇāmūrti found in Kāvēripakkam



Fig. 1. Jñāna-Dakshiṇāmūrti : Stone. Suchīndram.



Fig. 2. Jñāna-Dakshiṇāmūrti Stone : Kāvēripākkam.

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PLATE LXXV.



Fig. 1. Jñāna-Dakshiṇāmūrti Stone Tiruvēṅgavāśal.



Fig. 2. Jñāna-Dakshiṇāmūrti · Bronze: Collection of Mr. Kay, Madras.

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and belongs to the Pallava period. Herein, the deity has on his head heavy curls of hair constituting the *jaṭābhāra*; he carries the *akshamālā* in his back right hand, *agni* (?), in the back left hand and a book in the front left hand; the front right hand is held in the *vyākhyāna-mudrā* pose. The right leg is hanging below the seat, while the left one is kept bent in the *utkuṭikāsana* posture. Round the neck are two *hārās* (necklaces) on the chest, the *yajñōpavīta* and in one ear a *vṛitta-kuṇḍala*; the other ear wears no ornament. Below the seat are to be seen a deer and a cobra listening to his discourse.

Fig. 1, Pl. LXXV, is the reproduction of a photograph of the Jñāna-Dakshiṇāmūrti kept in the southern niche of the central shrine of the Śiva temple at Tiruvengavāśal in the Pudukottah State. In this case, the deity is represented as seated with his left leg kept in the *utkuṭikāsana* posture and on it is stretched the front left arm. Fig. 2, on the same plate is that of a bronze statuette belonging to the collection of Mr. Kay, Madras. It is almost similar to the figure on Pl. LXXIII; the only difference is that in the figure belonging to Mr. Kay, the back right hand keeps *agni* and the back left one, a snake, whereas in the Tiruvoṟṟiyūr image the order is reversed.

JÑĀNA-DAKSHIṆĀMŪRTI.

There is not much difference between the Vyākhyānamūrti and the Jñānamūrti. In the latter the general posture of Siva is exactly the same as in the former, but in the back right hand there should be the *akshamālā*, and in the back left hand a *utpala* flower. The front right hand should be held in the *jñānamudrā* pose, whereas the front left hand may be kept in the *abhaya* or the *daṇḍa* pose.

YOGA-DAKSHIṆĀMŪRTI.

This form of Dakshiṇāmūrti may be sculptured in three different ways. In the first, the two legs of the image should be crossed as in the *svastikāsana*; while the front right hand should be held near the chest in the *yōgamudrā* pose and the front left hand should rest upon the lap in the characteristic *yōgic* posture. In the back right hand there should be the *akshamālā*, and in the back left hand a lotus flower. The gaze must be fixed on the tip of the nose: and a few *jaṭās* should hang over the shoulders. This image of Dakshiṇāmūrti should be surrounded by *ṛishis* who should be adoring him.

In the second mode of representation of Yōga-Dakshiṇāmūrti the left leg of the figure should be bent in the *utkuṭikāsana* posture; surrounding the



Yōga-Dakshiṇāmūrti (locally known as Gauḷīsvara). Stone: Tiruvoṟṟiyūr.

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body of the figure and its left leg should be a *yōga-paṭṭa*. The right leg should be hanging down the seat. The front left arm should be kept stretched and be resting by the elbow on the knee of the bent left leg. The rest of the description is identical with that given for the first form.

The third form is required to be sculptured thus: The two legs are bent and crossed in a more or less vertical position (as in the figure of Yōga-Nārasiṁha), and round these and the body is passed a *yōgapaṭṭa* to keep the legs in position. The front two arms are stretched and kept resting on the knees. In the back right hand there should be the *akshamālā* and in the back left hand a *kamaṇḍalu*. The *jāṭas* should be disposed of in the form of a *jaṭāmaṇḍala* and in it should be the crescent moon, a snake and other objects. The colour of the body of this aspect of Dakshiṇāmūrti is white, but his neck should be represented as of black colour. The image should be adorned with all ornaments including a number of snake ornaments.

The illustration on Pl. LXXVI, is a well-carved figure of Śiva in the *yōgāsana* posture. It is enshrined in a fane situated in the south *prākāra* of the Śiva temple at Tiruvoṟṟiyūr. The inscriptions on the walls of this shrine refer to the image set up in it as Paḍampakkanāyinār and state that

it was set up in the fifth year of the reign of the Chōḷa king Vīrarājēndradēva (about A.D. 1067-8). From the position of this shrine with reference to the main central shrine, that is, to the south side of it, and from the posture and other features of the image itself enshrined therein, it may, without fear of contradiction, be stated to be the first form of Jñāna-Dakshiṇāmūrti described above. The figure has a well executed *jaṭā-makuṭa* ornamented with jewelled discs and bands round it; *kuṇḍalas* in the ears; and *hāra* and necklace of *rudrāksha* seeds and *yajñōpavīta* on the chest. The forearms are adorned with a number of bracelets and the upper arm with *kēyūras*. The legs are crossed one over the other so as to bring the soles up; this is exactly the *yōgic āsana* called the *svastikāsana*. In the back right hand there appears to have been a *śūla*, whose shaft alone now remains, the head being broken; in the back left hand is the *kapāla;* the front right hand is held in the *chinmudrā* pose and the front left hand also in the pose characteristic of an expounder of sciences. This image now goes by the inexplicable name of Gauḷīśvara and near it and to its proper right is set up in more recent times the figure of Saṅkarāchārya; on the base of the seat of this latter are carved the figures of his four great disciples.



Yōga-Dakshiṇāmūrti: Stone: Conjeevaram.

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The second form is illustrated by Pl. LXXVII. The original of this photograph is in the Kailāsanāthasvāmin temple at Conjeevaram. In this sculpture Śiva has his left leg bent and rested vertically on the seat and this leg and the body are bound together by the *yōgapaṭṭa*. The front right hand is held in the *yōgamudrā* pose, while the front left hand is in the *abhaya* pose. The back right hand keeps an *akshamālā*, and the back left hand *agni* or a lotus flower.* The right leg is hanging down the seat. Śiva is as in the previous instances, seated under the shade of a banyan tree and below his seat are deer lying, with their heads lifted up to Śiva. Below his right elbow is a cobra with an uplifted hood, also gazing at the enchanting figure of Śiva. Above the head of Śiva are seen seated a pair of *bhūtas* on either side. On three niches situated on either side respectively of Dakshiṇāmūrti (not shown in the picture) are *ṛishis* sitting

* At some later period of the history of this temple, when the surface of the stones of which the sculptures are composed began to peel off, they have all been covered with thin coat of plaster. The plasterer not being able to make out the exact nature of some badly injured objects has shaped slightly different things in their stead: thus, a lotus flower that is required by the *āgamās* seems to have been evidently mistaken for the most likely object in the back left hand of Śiva, namely, *agni*.

and listening to the preaching of the *Dharma* or *Yōga* by Śiva.* The image whose photograph is reproduced as Pl. LXXVIII is almost similar to that on Pl. LXXVII; the back right hand, in this instance, carries a cobra. Dakshiṇāmūrti is seen sitting here upon a *bhadrapiṭha* placed upon a hill.

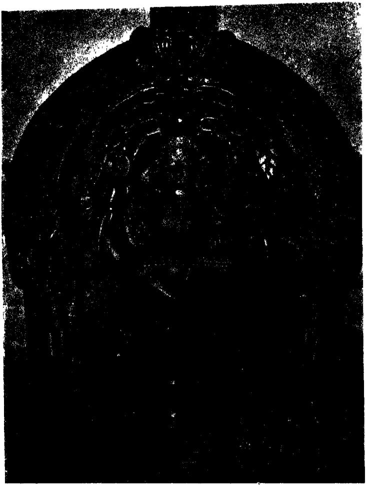
Pl. LXXIX is the photograph of the image of Dakshiṇāmūrti to be found in the Siva temple at Nañjangōḍu in the Mysore Province. This represents, only so far as its sitting posture goes, the third form the Yōga-Dakshiṇāmūrti. The *āsana* assumed is that form of *utkuṭikāsana* described under the third form. The legs are bound with the body with a *yōgapaṭṭa*. But in fact the image is a combination of all aspects of Dakshiṇāmūrtis—namely, the Yōga, the Vīṇā-dhara and the Vyākhyāna forms; it is the Yōga form because its sitting posture is the *yōgic*;

* Mr. Alex. Rea in his "*The Pallava Architecture*" describes a panel containing the images of Dakshiṇāmūrti and the *ṛishis* thus: "in this panel, eleven seated sages are listening to the exhortations of Śiva, who is represented in a panel on the north side of the central shrine. He is armed with different symbolical weapons, and seems to be preaching war" (!) Such mistakes are fairly common in his publications and hence need no serious refutation; nor are his drawings reliable, for, to quote an instance, a *śankha* in the hand of an image is wrongly represented in the drawing as a *padma*.



Yōga-Dakshiṇāmūrti. Stone. Conjeevaram.

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Dakshiṇāmūrti: Stone. Nañjangōḍu.

the Vīṇādhara because it carries in its back left hand a *vīṇā*, and Vyākhyāna because its front right hand is in the *chinmudrā* pose and the front left hand carries a book. The figure is seated below a banyan tree and the *lāñchhana* (the totemistic emblem), the bull, is carved in a counter-sunk surface on the pedestal, in front. Below the seat and in the middle of it is seated a Lingāyat priest who holds in his left hand a *liṅga*. On either side of this *guru* are his disciples with their hands in the *añjali* pose. A *prabhāvaḷi* is placed behind the figure of Dakshiṇāmūrti on the jambs of which are standing one on each side a *ṛishi* with the hands in the *añjali* pose.

VĪṆĀDHARA-DAKSHIṆĀMŪRTI.

As a great teacher of music, both instrumental and vocal, Śiva is worshipped in the form of Vīṇādhara-Dakshiṇāmūrti. The description of the image of this aspect of Dakshiṇāmūrti is found in the *Kāmika*, the *Aṁśumadbhēda* and the *Kāraṇāgamas.* The *Aṁśumadbhēdāgama* states that the left leg should be kept in the *utkutika* posture and the two front hands should hold the *vīṇā ;* the rest should be exactly similar to the description of the Vyākhyānamūrti. According to the *Kamikāgama* the Gāna-Dakshiṇāmūrti should have his front right and left hands held in the *kaṭaka* pose, the former

with its palm facing below and the latter facing above. The *kaṭaka* pose being slightly different in form, the *Kāmikāgama* calls the pose the *sarpa-kara*. The left arm should be lifted up and the right arm lowered below, so as to hold in proper position the long-handled musical instrument, the *vīṇā*. The *vīṇā* should be held at the top by the left hand and by the right hand at the lower end; the resonating body of the instrument should rest on the right thigh. The lower right hand should be manipulating the strings of the instrument.

The measurement of the *vīṇā* is next given as follows: the *vīṇā* should be projecting three *aṅgulas* beyond the right thigh and four *aṅgulas* above the left *kaṭaka-hasta*. The distance between the two points specified above is the length of the *vīṇā-daṇḍa* or the hollow shaft of the instrument whose width at the top should be two *aṅgulas*. The gourd resonator attached at the lower end should be six *aṅgulas* in diameter and three *aṅgulas* in height.

A few general observations are added also about the figures of Dakshiṇāmūrti. It is stated that the face of Dakshiṇāmūrti should be turned towards the hand held in the *sandarśanamudrā* pose; also the gaze of the god may be fixed on this hand. Surrounding the figure of Dakshiṇāmūrti there should be different kinds of animals and reptiles, sages (*munis*)

PLATE LXXX.



Vīṇādhara-Dakshiṇāmūrti: Bronze: Madras Museum.



Vīṇādhara-Dakshiṇāmūrti: Bronze: Vaḍaraṅgam.

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and ascetics (*siddhas*), *vidyādharas*, *bhūtas* and *kinnaras*; Śiva should be seated in a place on the mountain where all sorts of flowering trees and plants grow luxuriantly and under a banyan tree, on the right side of its trunk, on a jewelled *pīṭha* covered with a tiger's skin and he should present a benign look: and the *ṛishis* the ancestors of the *Śivadvijas* (Śaiva brāhmaṇas) should be seated round him. The figure of Dakshiṇāmūrti may be sculptured as seated or standing surrounded or not by *ṛishis*, with his legs either resting or not upon the Apasmāra-purusha and with or without the banyan tree, *bhūtas* and others mentioned above.

Two photographs, Pls. LXXX and LXXXI, are reproduced in illustration of the Vīṇādhara-Dakshiṇāmūrti; both of them are identical in shape and in the details of moulding.* Śiva is seen standing

* These two images figure on Pls. XV and XVI of Mr. O. C. Gangoly's *South Indian Bronzes*. Besides these, he has reproduced two other photographs of the same aspect of Śiva on Pls. I and XIV. In every detail all the four figures agree; for instance, in all, the right leg stands straight on the ground while the left one is slightly bent, all four have four arms, the back hands of which carry the *paraśu* and the *mṛiga* and the two front hands are held in the *kaṭaka* poses required in the *āgamas* and are evidently meant to keep a *vīṇā* in them; the very same ornaments, head-gear and clothing are to be seen on all the images. In the case of Pl. I, there is a slight divergence from

with his right leg kept firmly on the ground, while the left leg is placed a little forward slightly bent. The front two hands are held in the *kaṭaka* pose, the left one looking up and the right one looking down. Evidently a separately cast *vīṇā* was intended to be inserted in the hands whenever wanted and hence this instrument is not to be seen in either image. The back right hand carries a *paraśu* and the back left one a *mṛiga*. There are all sorts of elaborately sculptured ornaments on the person of the figures. The first figure (Pl. LXXX) belongs to the Madras Museum, while the second (Pl. LXXXI) is to be found in the temple at Vaḍaraṇgam in the Tanjore district. The second, an earlier piece of sculpture, is of very high artistic value; the first is of rather inferior workmanship.

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the description of the *āgamās*, namely, the left leg, instead of being placed directly on the ground, is held supported on its head by a *bhūta*—which deviation is one of the artistic embellishments of the master-sculptor. In spite of the striking similarity, nay identity among the four images, they are called by different names: thus, the figure on Pl. I is said to be Kālasamhāra or Kālakālamūrti, that on Pl. XIV, Gaṅgādhara, that on Pl. XX, Chandraśēkhāra or Sōmadhāri; and lastly; that on Pl. XVI, Pramēswara Swami (*sic*). It is not quite clear either from the *dhyāna-ślōkās* quoted or from the short descriptive notes added to each if the identifications are justifiable at all.

KANKALAMURTI AND BHIKSHATANAMURTI.

KAṄKĀḶAMŪRTI.

Once upon a time the great *ṛishis*, desirous of learning as to who was the real author of this Universe went to the top of the mountain Mēru and put Brahmā, who was seated thereon, the question which was engaging their thought. In his vanity, forgetting the real creator, he boasted that he himself was the great Architect of the Universe. Meanwhile, Śiva appeared on the scene and justly claimed the place for himself. Though his own position was reasonably defended by Śiva, Brahmā would not yield; the Vēdas' and the Praṇava (the sacred syllable *Ōm*) also interceded on behalf of Śiva in vain. At last, through the will of Śiva, there appeared near by a huge pillar of illumination, which demonstrated the greatness of Śiva, but Brahmā remained still obstinate. Incensed with anger at the thoughtless conduct of Brahmā, Śiva ordered Bhairava to cut off that one out of the five heads of Brahmā, which reviled him. Brahmā suffered temporary death, but, soon revived by the power of his austerities, accepted

the superiority of Śiva. However, the sin of having killed Brahmā (the major sin called *brahmahatyā*) possessed Bhairava (a form of Śiva). Bhairava requested Brahmā to suggest to him some penance to get rid of this sin; Brahmā advised him to beg food in the skull of the head cut by him till he met Vishṇu who would devise means for wiping off the sin. Till then, said Brahmā, the sin would assume the form of a woman and be ever pursuing him. Bhairava surrounded by a host of *bhūtas* (goblins) went from place to place begging for food. All the women of the houses he visited fell in love with him and set out, singing and dancing, to accompany him. Last of all he reached the abode of Vishṇu and attempted to enter it, but Vishvaksēna, the gate-keeper, would not allow him to enter. A fight ensued in which Vishvaksēna was killed and added one more sin of *brahmahatyā*. Bhairava, fixing the body of the gate-keeper of Vishṇu on his trident, got into the interior of Vishṇu's mansion and begged for food. Vishṇu cut open an artery on the forehead of Bhairava and told him that the blood that flowed from it was the fittest food for him. Bhairava next requested Vishṇu to assist him in washing off his sin. Vishṇu pleaded on behalf of Bhairava to the personified female form of Brahmahatyā to quit him but she

would not leave him. However, the thought occurred to Vishṇu that if Bhairava went to Vārāṇasi the sin would leave him off and he advised him to go to this sacred place for being freed from his sins. Dancing with joy Bhairava wended his way to Vārāṇasi (or Kāśi) with the body of Vishvaksēna and as soon as he reached that place, the sin left him and plunged into the nether world. The skull of Brahmā and the dead body of Vishvaksēna also left him and he once again became pure Mahēśvara and returned to Kailāsa. Vishvaksēna was restored to life and he joined Vishṇu's service as usual. Such, in short, is the account we meet with in the *kūrma-purāṇa* regarding the bearing of the skull and the dry bones (*kaṅkaḷa*) of Vishvaksēna by Śiva and also regarding his begging expedition. There is a confusion here about Śiva and a particular aspect of his, Bhairava; also the sin of the slaughter of Vishvaksēna is imposed upon the shoulders of Śiva which were already groaning under that of the cutting off of the head of Brahmā.

The reason for Śiva having begged so is revealed by a study of the *Dharma-Śāstras*. It is therein laid down that if a Brāhmaṇa happens to kill another of great learning and good conduct (such a learned person is called a *bhrūṇa*), the sin could be expiated by following the course of conduct

prescribed thus: the sinner should, with his own hands, erect for himself a hut in the forest, hoist on it as a flag the head of the man he killed and live therein, having for his upper garment the skin of a horse or an ass, which he should wear with the hairy side appearing outside. His underwear should be made of threads of the hemp and when worn it should not descend below the knee. Carrying a skull in one hand, as his begging bowl and one of the long bones of the arm (*khaṭvāṅga*) of the deceased as a stick he should start out begging for his food saying "who is there who would feed the murderer of a *bhrūṇa*." He should not visit more than seven houses for making his living and if any day he does not succeed in getting food from them, he should go without it that day. He should take his food and drink from this skull. At home in his hut, he should observe the vow of silence and be contemplating upon the sin committed. He may undertake to tend the cows belonging to a Brāhmaṇa village and on that account and on account of receiving food alone he can enter the village. At other times he should conduct himself like one belonging to one of the classes considered to be untouchable. While walking on a public way if he meets an Ārya on the road he should, like a pig, move away to the very edge of the road, leaving

it clear for the Ārya to go by. Thus should he spend twelve years only to absolve himself from the sin and no more; from the day he committed the murder he ceases to be fit for the society of the Āryas; by this course of conduct alone, he wipes off the sin and prepares himself for a better birth in the future. If, however, the life prescribed above in the Dharmaśāstra is unendurable, he may end it in one or other of the following ways. In those days, there were cattle-raids committed often for political reasons.* He may fight against the raiders and suffer death in their hands; or, if he is unfortunately successful in his attempt at driving away the raiders, he may still attempt on future occasions with a view to die in the same cause. If thrice he comes out successful in repelling the cattle-raiders, he is absolved from the sin. Or, he

* War is divided into two classes in Tamil literature, namely, *aṟa-ppōr* and *mara-ppōr*, that is, righteous or *dharma-yuddha* and unrighteous or *adharma-yuddha*. In declaring a righteous war against an enemy king, notice is given to good men and women, children, mendicants and ascetics, and cows to quit the place which is to be attacked. Since cows cannot be intimated the intentions of the invading king, they are carried away by the army of the invader preparatory to war and this act is considered sufficient notice to all the others to leave the place as early as practicable. In the *maṟa-ppōr* no such notice is given.

might get into the thick of a battle seeking to be shot dead; it then becomes, the Dharma-śāstra says, incumbent on the soldiers to kill this murderer of a *bhrūṇa*. Such, in short, is the punishment meted out to the brāhmaṇa murderer of a learned brāhmaṇa.*

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* सू०—अथ भ्रूणहाश्वाजिनं खराजिनं वा बहिर्लोम परिधाय पुरुषशिरः-प्रतीपानार्थमादाय ॥

हरदत्तव्याख्या—षडङ्गस्य वेदस्याध्येता तदर्थवित् प्रयोगशास्त्रस्य च सव्याख्यानस्य चार्थवित् कर्मणोऽनुष्ठाता अनुष्ठापयिता च ब्राह्मणो भ्रूणः........

....................पुरुषस्य शिरः यस्य कस्यचिन्मृतस्य शिरः प्रतीपानार्थं छान्दसं दैर्घ्यं पानमेव प्रतीपानं पानग्रहणमुपलक्षणं भोजनमपि तत्रैव............

Āpast. Dharma-sūtra, Haradatta's Comm. 1st Praśna, 10th Paṭala, 29th. Khandikā.

सू०—खट्वाङ्गं दण्डार्थे कर्मनामधेयं प्रब्रुवाणश्चंक्रम्येत को भ्रूणघ्ने भिक्षा-मिति ॥

Ap. Dh Sū., Har. Com. I, 10, 29.

सू—अरण्ये कुटिं कृत्वा वाग्यतः शवशिरध्वजोऽर्धशाणीपक्षमधोनाभ्यु-परिजान्वाऽऽच्छाद्य ॥

हरदत्तव्याख्या—कृत्वेति वचनान्न परकृता कुटी ग्राह्या.............. शवशिरो ध्वजो यस्य स शवशिरध्वजः सलोपश्छान्दसः स्वव्यापादितस्य ब्राह्मणस्य शिरोध्वजदण्डस्याग्रे प्रोतं कृत्वेत्यर्थः। यस्य कस्यचिच्छवस्येत्यन्ये। आयामविस्तारयोरुभयोरप्यर्धम्। अधोनाभ्युपरिजानु च यथा भवति तथाऽऽ-च्छाद्य तावन्तं प्रदेशमाच्छाद्य सापेक्षत्वाद् ग्रामे प्रतिष्ठेतेति वक्ष्यमाणेन संबन्धः। मध्ये क्रियान्तरविधिः।

Āpastambha-Dharma-sūtra, with Haradattāchārya's

Now, the Purāṇas and other authorities are one in asserting that Śiva cut off the head of Brahmā, the most learned of all beings in the Vēdas and Śāstras and hence a veritable *bhrūṇa* of *bhrūṇas*. The sin of *brahmahatyā* stuck, at it ought, to him and he underwent the course of conduct prescribed for a *bhrūṇaghna* (murderer of *bhrūṇa*). With the skull for his drinking and eating vessel, with bones for his staves, he went about begging for food and, be it noted, he went to the seven houses of the seven great *ṛishis* and also he never lived in any town or village, but made the burning ground outside the village his abode. From all accounts about Śiva found recorded in the ancient literature we see that the course of conduct followed by Śiva was exactly that prescribed, in the early *Dharma-śāstras*, to a *bhrūṇaghna*. Having committed the murder of Brahmā, the best of brāhmaṇas, it is to be conjectured that Śiva should have become unfit for the society of the Āryas; if so, the question arises whether it was this disqualification on the part of Śiva that made him hateable to the

commentary on it named Ujjvala, 1st Praśna, 9th Paṭala, 24th Khaṇḍikā.

Cf. Manu Smṛiti, XI, 72—86, Gautama, XXII, 2—10, Kūrma-Purāṇa, XXXth chapter end.

Āryas, as he is said to have been in the earlier literature (See the Introductory chapter).

There is another slightly different account concerning the act of begging for food associated with Śiva and this account serves only the purpose of explaining why, in his aspect known as the Bhikshāṭanamūrti, he is seen stark naked when going out abegging. The *Liṅgapurāṇa* states that in the forest of Dāruvana even women and children took to the performance of austerities and forgot the worldly ways of living (*pravṛitti-mārga*). To make them feel the need also of the worldly ways, Śiva started out to beg in their quarters; for this purpose, he became a black, ugly looking being and naked he went into their midst. The appearance of this notable figure drew the attention of all the inhabitants of the Dāruvana and through his *māyā* the residents of this forest took to all sorts of bad ways of this world. Angered by the bad example set up by the new comer, the *ṛishis* cursed him, but, instead of being affected by it, he disappeared. The *ṛishis* became aware that the intruder was no other than Śiva and repented their inability to have offered him worship when they had the good fortune to have in their midst his human embodiment. Brahmā advised them to worship his *liṅga* studiously if they desired to see him in person once

again. They followed his advice and were rewarded for their devotion by Śiva appearing before them once again and blessing them.

The images of the Kaṅkāḷamūrti and the Bhikshāṭanamūrti are generally found in almost all Śiva temples of importance throughout Southern India and all the Śaivāgamas contain more or less detailed descriptions of these images. The *Aṁśumadbhēda*, the *Kāmika* and the *Kāraṇa āgamas*, as also the *Śilparatna* describe them as follows:—

Kankalamurti.

The figure of the Kaṅkāḷamūrti should be a standing one, with the left leg planted firmly on the ground and the right slightly bent and kept a bit forward suggesting that the figure is in the act of moving. The colour of the body of Śiva in this aspect is pure white. He should be wearing red-coloured upper garments while his under-wear should be composed of silk and tiger's skin. The head should be ornamented with the *jatāmakuṭa*; on the left side, it should be adorned with a few *durdhura* (*dhatura*) flowers and a snake and on the right with the crescent moon. His face should be beautiful and beaming with the feeling of happiness, smiling and singing sweet songs. The pearly teeth of Śiva should be half visible and the ears adorned both with ordinary *kuṇḍalas* or with a *makara-kuṇḍala* in the right

ear and a *śaṅkhapatra* in the left one. There should be the *yajñōpavīta* on his chest. Of the four hands, the front right one should keep the *bāṇa*—here the term *bāṇa* seems to mean a short resined stick used in exciting the membrane of a sort of drum,—while the front left one should keep a drum known by the name of *ḍhakka*. The back right arm should be stretched out and its hand held in the *kaṭaka* pose near the mouth of his pet animal, the deer; and in the back left hand should be the *kaṅkāḷa-daṇḍa* or the staff on which the bones of the arms and the legs of the murdered person are tied up together by a rope and ornamented with the feathers of the peacock and a banner. The bones should be dry and of blackish colour and be free of flesh; but there should be traces of blood on them and on the small jingling bells tied to the staff. This *kaṅkāḷadaṇḍa* should be placed horizontally on the left shoulder, one end being held, as already noticed, by the back left hand. In the girdle round the loins of Śiva there should be tucked up a dagger made of gold, with a silver handle; he should be wearing a pair of wooden sandals on his feet and the whole of this curious get-up should be finished with a number of snake ornaments distributed all over the body. The Kaṅkāḷamūrti should be surrounded by a number of women and the

bhūtagaṇas (goblins) represented variously as dancing, singing and in other attitudes; one of the *bhūtas* should carry on his head a large vessel for storing in the food received in alms and be situated on the left of Śiva. Of the women who surround Śiva some should appear to be completely possessed of irrepressible love for him, some eager to embrace him, some others blessing him, while still others serving in his vessel food ladled out from another with a spoon. Out of lust for Śiva the clothes of the women should appear slipping down their loins. There should also be hosts of *ṛishis*, *dēvas*, *gandharvas*, *siddhas* and *vidyādharas* everywhere around Śiva, with arms crossed on the chest in the *añjali* pose. The god Vāyu should sweep the streets before Śiva, Varuṇa should sprinkle them with water, the other *dēvas* should shower flowers on him, the *ṛishis* should praise him by repeating the *Vēdas*, Sūrya and Chandra should carry umbrellas over his head and the celestial musicians Nārada and Tumburu should sing songs to the accompaniment of musical instruments. The height of the women who are keeping company with Śiva may be that of the chin, chest or the navel of Śiva; the height of the *bhūtas* should be equal to three or three and a half times the length of the face of Śiva and they should be shaped according the *pañcha-tāla* measure.

Bhikshatana-murti.

In the case of the image of the Bhikshāṭana-mūrti, the general posture of Śiva is the same as in the Kaṅkāḷamūrti aspect; that is, the left leg standing firmly on the ground and the right slightly bent suggesting walking. The front right hand and the back left are held as in the case of the Kaṅkāḷamūrti, whereas the front left hand should carry a *kapāla* and the back right one a *ḍamaru*. The head may have the *jaṭās* dishevelled (*jaṭābhārā*) or arranged in the form of a circle (*jaṭāmaṇḍala*) with the crescent moon in it. The forehead should be adorned with a *paṭṭa* or ornamented band; there should also be the other ornaments all over the body. But there should be no kind of clothing on the person of Śiva, not even the waist zone. Instead of this latter there should be a snake tied round the waist, besides this, there should be other snake ornaments in appropriate places on the person of Śiva. On the chest is to be seen a white *yajñōpāvīta*. The neck of Śiva should be of blue colour and his forehead should be beautified with the *tripuṇḍra* mark. In this aspect he should not carry the *kaṅkāḷa-daṇḍa*, but in its place there should be the *śūla* decorated with a lot of peacock-feathers. There should be a pair of wooden sandals on his feet; sometimes it might be omitted

also. The hand that bears the *kapāla* should be lifted as high as the navel, whereas the one that carries the *ḍamaru* should be raised as far as the ear and the distance between the wrist of this arm from the ear is to be sixteen *aṅgulas*. As usual, Śiva should possess in these two aspects three eyes. The rest of the description of the Bhikshāṭanamūrti is identical with that given already under the Kaṅkāḷamūrti.

The *Suprabhēdāgama* adds that the *kapāla* held by Śiva is that of Brahmā and the *kaṅkāḷa* that of Vishṇu; herein the Paurāṇic story of the murder by Śiva of both Brahmā and Vishvaksēna, an aspect of Vishṇu, is accepted and followed.

A number of photographs are reproduced in illustration of the Kaṅkāḷamūrti and the Bikshāṭanamūrti; unfortunately all of them belong to South India, a fact which seems to point out that these two aspects of Śiva were more favoured by the Southern people than the Northerners, who worshipped the equally naked Bhairava more freely instead. All the images of the Kaṅkāḷamūrti as also those of the Bhikshāṭanamūrti are practically similar to one another, and it will therefore be sufficient to give the description of any one of each aspect.

On the whole eleven photographs are reproduced in illustration of the descriptions of the Bhikshāṭana and the Kaṅkāḷamūrtis (Pls. LXXXII —LXXXIX). Of these, five are of Bhikshāṭana and five of Kaṅkāḷamūrti; and the remaining one may be taken either as the one or the other, because it does not conform strictly to the description of either. It might be noticed that the left back hand of all the bronze images of the Bhikshāṭana and the Kaṅkāḷamūrtis are held in the *kaṭaka* pose; they are so held as to permit of being inserted in them a separately cast *kaṅkāḷadaṇḍa* or a *śikhipiñchha*, if necessary. The dead body of Vishvaksēna is clearly visible in the photographs of the Kaṅkāḷamūrti images in temples of Nagēśvarasvāmin, Tiruchcheṅgāṭṭaṅguḍi and Suchīndram. The pet deer of Śiva is seen with all the stone representations of the Kaṅkāḷa and the Bhikshāṭanamūrtis given here, but have been left off while the photographs of some of the bronze figures were taken. The sculpture belonging to the Kailāsanāthasvāmin temple at Conjeevaram has only two arms, in one of which is a *śikhipiñcha* and the other keeps an *akshamālā* and is held in the *chinmudrā* pose; it is doubtful if it is wearing any clothes and it has no *jaṭāmakuṭa* on its head; and from the general appearance it is to be inferred to be a Bhikshāṭanamūrti rather



Kankāḷamūrti Stone. Dārāsuram.

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PLATE LXXXIII.



Kaṅkāḷamūrti: Bronze. Teṉkāśi.



Kaṅkāḷamūrti : Stone : Suchīndram.



Fig. 1. Kaṅkāḷamūrti . Stone . Kumbhakōnam.

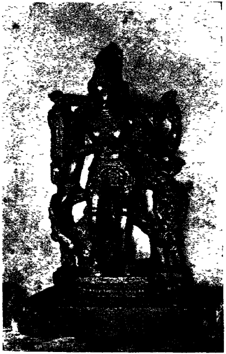


Fig. 2. Kaṅkāḷamūrti Stone · Tiruchcheṅgāṭṭaṅguḍi.

PLATE LXXXVI.



Fig. 1. Bhikshāṭanamūrti: Stone Conjeevaram.



Fig. 2. Bhikshāṭanamūrti: Stone: Tiruchchengāṭṭangudi.

PLATE LXXXVII



Fig. 1. Bhikshāṭanamūrti . Stone : Kumbhakōnam

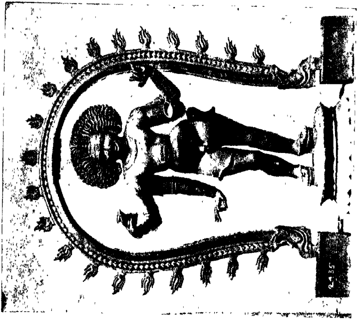
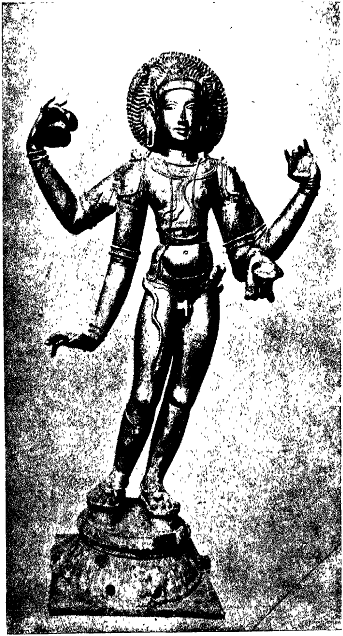


Fig. 2. Bhikshāṭanamūrti · Bronze ·

PLATE LXXXVIII.



Bhikshāṭanamūrti. Bronze: Vaḻuvūr.



Bhikshāṭanamūrti: Bronze: Paṇḍaṇanallūr.

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than the Kaṅkāḷamūrti. The cut of the face of the image of Bhikshāṭanamūrti of Vaḷuvūr is in striking similarity with that of the image of the Vṛishavāhanamūrti of Vēdāraṇyam, which makes us believe that the artist (*sthapati*) who made these two images was perhaps one and the same person. All the images are made very well indeed, but we should separate from these the bronze statue of Bhikshātanamūrti of Tiruveṇkāḍu and the stone figure of the same of the Nāgēśvarasvāmin temples for the special notice of the readers. Both of them are gems of art. The extremely easy and natural posture, the remarkably well-proportioned limbs, and the smile which the artist has eminently succeeded in depicting on the countenance of the bronze Bhikshāṭanamūrti are noteworthy. In the stone image the posture and the general effect are splendid. One other peculiarity which is not found in the *āgamic* descriptions but found in the sculpture is a tiny bell tied by a string just below the knee of the right leg; it is found in the majority of the instances reproduced in this chapter.

OTHER IMPORTANT ASPECTS OF SIVA:—

Gangadharamurti, Ardhanarisvaramurti, Haryardhamurti, Kalyanasundaramurti, Vrishavahanamurti and Vishapaharanamurti.

OTHER IMPORTANT ASPECTS OF ŚIVA.

THE king Sagara had, by his first wife Kēśinī, a son named Asamañjasa and sixty thousand others by the second wife Sumatī. Asamañjasa was from his childhood a wicked man and his example affected the other children of Sagara and made them equally bad. The gods who could not bear the evil ways of the sons of Sagara asked the *ṛishi* Kapila, one of the aspects of Vishṇu, as to what would be the fate of all the wicked sons of Sagara, to which the *ṛishi* replied that in a short time they would all perish. Sagara arranged for a horse-sacrifice, for which purpose he let loose a horse. It was stolen by Indra and hidden in the *Pātāḷa-lōka*. Tracing the foot-prints of the horse the sixty thousand sons of Sagara excavated the earth till they reached the *Pātāḷa-lōka* and there found the horse in the hermitage of Kapila. These wicked sons of Sagara mistaking Kapila for the thief rushed on him to kill him. But Kapila by the power of his penance reduced them to ashes. Having waited long for the

Gangadhara-murti.

return of his sons in vain, Sagara sent his grandson Aṁśumat (son of Asamañjasa) to search for the horse as also his uncles. He too traced his way into the *Pātāḷa-lōka* and found the horse near Kapila. Being, unlike his uncles and father, a well-behaved boy, he implored Kapila to permit him to take away the horse; the *ṛishi* pleased with the boy gave over the horse to him, informed him of the fate of his uncles and conferred upon him the boon that they would all go to heaven in the life-time of his grandson. The horse-sacrifice was celebrated by Sagara and after sometime he passed away The son of Aṁśumat was Dilīpa and his son was Bhagīratha. The *ṛishi* Kapila had told Aṁśumat that if the water of the Gaṅgā was sprinkled on the ashes of his uncles they would go to heaven. Bhagīratha performed severe austerities to bring down the celestial river Gaṅgā; the latter was pleased with Bhagīratha and asked him who could resist the force of her fall on earth from heaven, if none could, the fall would cause the earth to be pierced in the middle. He replied that Rudra, the powerful, would be able to bear the force of her descent and began to address his penances to Rudra for granting him the boon of receiving Gaṅgā on his (Rudra's) head. Śiva, being satisfied with the austerities of Bhagīratha, went to the

Himālayas to receive Gaṅgā. At first Gaṅgā thought Śiva would be unable to bear her descent and came down in great volume and with enormous force. Śiva, indignant at her haughty behaviour towards him, determined to humble her. Having received her on his mighty head covered with matted hair, Śiva made Gaṅgā to wind through the labyrinth of his locks of hair for a long time before she was able to reach the earth. Being once again requested by Bhagīratha, Śiva let the river Gaṅgā flow down on the earth. Bhagīratha led Gaṅgā to where his ancestors' ashes lay and made them attain heaven by the contact of the waters of the holy river Ganges. It is under the circumstances described above that Śiva came to wear on his head the Gaṅgā and thence became known as Gaṅgādharamūrti. The story of the descent of Gaṅgā for the sake of Bhagīratha is given in the *Vishṇu-purāṇa*, the *Bhāgavata-purāṇa* and the *Rāmāyana*.

The image of Gaṅgādharamūrti is described in the *Aṁśumadbhēdāgama*, the *Kāmikāgama* and the *Kāraṇāgama*. It is stated that the figure of Śiva should be standing with his right leg planted vertically on the earth and the left one slightly bent. The front right hand should be placed near the chin of his consort Umā, whom he should be embracing with his left front arm; the back right

other two hands should be carrying the *paraśu* and the *mṛiga*. The hand that touches the *jaṭā* (this must be the one which keeps the *paraśu*), should be lifted as high as the ear. The height of the figure of Bhagīratha should be that of the navel, the chest or the neck of that of Śiva and it should be made according to the *ashṭa-tāla* measurement. The figure of Bhagīratha should be draped with the garment made of barks of trees; the matted hair of the head of Bhagīratha should be dishevelled and flowing down and he should have only two eyes and two arms and these latter should be held in the *añjali* pose on his chest or over his head.

Five illustrations of the Gaṅgādharamūrti are given; of these the first, Pl. XC, is to be found in the rock-cut cave at Elephanta and is executed in a very admirable manner. In the centre of this fine panel are the figures of Śiva and Umā. The back right hand is holding a *jaṭā* from which a female, whose figure is broken and whose legs alone are visible at present, seems to be descending: near the end of this *jaṭā* is Brahmā seated upon a *padmāsana*. The front right hand of Śiva is kept in the *abhaya* pose. Even though the forearm of the back left arm is broken it is easy to find that it must have been directed towards the chin of Umā; it is not easy to say what there was in the

PLATE XC



Gaṅgādharamūrti. Stone Panel: Elephanta.

[To face page 317]

front left hand of Śiva. To the left of the figure of Śiva is seen standing that of Umā, whose left arm is let down hanging, while the right is bent and held up; the forearm of this arm is broken; it is very likely that this hand held in it a flower. Near the shoulder of the goddess Umā is seen Vishṇu seated upon his vehicle, the Garuḍa. On the right and near the foot of Śiva is seated Bhagīratha with flowing *jaṭās* and facing the lord Śiva. His arms are broken; perhaps they were in the *añjali* pose. Between Śiva and Umā and to the left of Umā are two dwarfish *gaṇas* or attendants of Śiva. On the head of Śiva is a triple headed goddess who is in all probability the triple river Gaṅgā after she was joined by the Yamunā and the Sarasvatī branches. On a level with the head of Śiva are sculptured a number of *dēvas*, all flying in the air, which is shown in the conventional manner of a cumulus cloud. This, like the other pieces of sculpture in the large cave at Elephanta, is of rare workmanship and is remarkable for its gigantic size.

The second photograph, Pl. XCI, is that of a large panel sculptured on the west wall of the rock-cut cave at Trichinopoly. In this Śiva is standing with his left leg placed straight upon the ground and the right bent and placed upon the Apasmāra-purusha (or a *gaṇa*). His back right arm is lifted



Gangādharamūrti: Stone Panel. Trichinopoly.

[To face page 318]

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up and bent to take hold of one *jaṭā* issuing from his head; at the end of this *jaṭā* is the river goddess Ganges seated with hands folded on her chest in the *añjali* pose. The front right hand holds a snake in it; whereas the back left hand is meant to keep a *mṛiga*, which is actually shown at a distance from this hand; the remaining hand is resting upon the hip of Śiva. Bhagīratha on the right and another *ṛishi* on the left are holding up their hands in an attitude of praise. On either side of Śiva is a *dēva* also praising him. Besides these, there are some other beings also praising the lord. The whole panel is supported by an ornamental platform, both the panel and the base are exquisitely carved. The age of this piece of sculpture is the middle of the seventh century and it was carried out by the order of the Pallava King Mahēndravarman.

The third piece of sculpture given as fig. 1, Pl. XCII, is to be found on the south wall of the central shrine of the famous Kailāsa temple at Ellora. Śiva is seen here also as letting down the river goddess Gaṅgā from one of his *jaṭās*, which he holds with his front right hand and his back right one rests upon the hip. The front left arm is kept bent upwards as if to carry either the *paraśu* or the *mṛiga;* the back left arm which is broken,

was apparently near the chin of Umā. The river Gaṅgā is descending upon the head of a *ṛishi* seated with crossed legs supported by the *yōga-paṭṭa*, evidently Bhagīratha. From near him it flows to where the deceased Sagaras are, that is, below the foot of Śiva; they are all sculptured as seated cross legged and with arms folded in the *añjali* pose. Above these Sagara-putras are sculptured an elephant and a horse, for what purpose, it is not possible to say. At the foot of Śiva is a figure bending lowly in obeisance; it is also perhaps that of Bhagīratha who expresses his gratitude to Śiva after his ancestors reach heaven. Above and near the head of Śiva are two or three celestial figures praising Śiva. Near Śiva and to his left stands Umā with one arm resting upon her hip and the other holding a flower. Her left leg is planted firmly on the ground and the right is kept bent and crossing the left one.

The fourth illustration, Pl. XCIII, belongs to the Kailāsanāthasvāmin temple at Tāramaṅgalam in the Salem District of the Madras Presidency. It is of comparatively modern date (*circa* 15th century A. D). In this sculpture Śiva is standing in a very solicitous attitude towards his consort who is angry with him for having sheltered another woman, Gaṅgā. He is pacifying her with the



Gangādharamūrti. Stone: Tāramangalam.

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front right hand placed near her chin; with one of his left arms he is embracing her. In his back left hand which is kept in the *kartari hasta* pose he holds Gaṅgā who is descending from a *jaṭā* of his head; and she is flowing down in the form of water and the river thus descending is swallowed by a bull, which is seated on the pedestal on which Śiva and Umā are standing. In the remaining hand of Śiva is to be seen (rather faintly in the photograph) the *mṛiga*. The right leg of Śiva is planted firmly on the ground and the left one is somewhat bent; the left leg of Umā is straight while the right one is somewhat bent. In her left hand is a flower and the right hand rests upon her thigh.

The fifth illustration (fig. 2, Pl. XCII) is that of a bronze belonging to the Śiva temple at Vaidyēś-varankōyil (Tanjore district) which is exactly similar to the sculpture of Tāramangalam, just described.

Arddhanarisvaramurti.

It is stated in the *Śiva-purāṇa* that Brahmā first begot a number of male beings, the Prajāpatis, and commanded them to create various other beings. They were found later on to be unfit for the task for which they were intended and Brahmā, feeling uneasy at the slow progress of creation, contemplated on Mahēśvara. The latter appeared before

him in the composite form of a male-female and asked him to cease feeling distressed. Thitherto it did not occur to Brahmā to create a female also, and at the sight of this composite form of Mahēśvara he realised his error; thereupon he prayed to the female half of Mahēśvara to give him a female to proceed with the act of creation: Brahmā's request was complied with and the creation went on aferwards very well. This story accounts for the Arddhanārīśvara form of Śiva. The real meaning of this aspect has already been adverted to in the Chapter on Liṅgās.

There is yet another account of the appearance of Śiva in the Arddhanārīśvara form. On a certain occasion when Śiva was seated with his consort Pārvatī on the top of the Kailāsa mountain, the dēvas and *ṛishis* went there to pay their homage to him. All of them except the *ṛishi* Bhṛiṅgi, went round both Śiva and Pārvatī in their circumambulations and also bowed to both. This *ṛishi* had a vow of worshipping only one Being, that is, Śiva; in conformity with his vow, he neglected to go round or bow down to Pārvatī. Pārvatī growing angry with Bhṛiṅgi, desired in her mind that all his flesh and blood should disappear from his body and instantly he was reduced to a skeleton covered over with only the skin. In this state he

was unable to support himself in an erect position. Seeing his pitiable plight Śiva gave him a third leg so as to enable him to attain equilibrium; Bhṛiṅgi became pleased with his lord and out of joy danced vigorously with his three legs and praised Śiva for his grace. The design of Pārvatī to humble Bhṛiṅgi thus failed and the failure caused great annoyance to Pārvatī who returned to do penance for obtaining a boon from Śiva. At the end of the penance, Śiva, pleased with his consort, granted her wish of being united with his own body. Thus was the Arddhanārīśvara form assumed by Śiva, for offering difficulty to the *ṛishi* Bhṛiṅgi in circumambulating, or bowing to Śiva alone. But, undaunted by this impediment Bhṛiṅgi assumed the form of a beetle pierced a hole through the composite body of Śiva and circumambulated Śiva alone to the great wonder and admiration of even Pārvatī, who became reconciled to his vow and bestowed her grace upon the pious *ṛishi* for his steadfastness to his vow.

The description of the image of Arddhanārīśvara is given in the *Aṁśumadbhēdāgama*, the *Kāmikāgama*, the *Suprabhēdāgama*, the *Śilparatna*, the *Kāraṇāgama* and a few other works. As the name indicates, the form of this image should be half man and half woman. The right

half is male, that is, Śiva and the left half is female, that is, Pārvatī. The male half should have a *jaṭāmakuṭa* on the head, which should be adorned with the crescent moon. In the right ear there should be the *nakra-kuṇḍala*, *sarpa-kuṇḍala* or an ordinary *kuṇḍala* and the right half of the forehead should have one half of an eye sculptured in it. The image of Arddhanārīśvara may have two, three or four arms. If there are four arms, one of the right hands should be held in the *abhaya* pose and the other should keep the *paraśu*; or one hand may be in the *varada* pose the other carrying a *śūla*; or there may be a *ṭaṅka* in one hand, and the other may be held in the *abhaya* pose; or one of the arms may be somewhat bent and rested upon the head of his bull-vehicle and the other hand held in the *abhaya* pose; or there may be the *śūla* and the *akshamālā* in the two right hands: if there are only two arms, the right one should be held in the *varada* pose; or there may the *kapāla* held by it. The whole of the right side should be adorned with the ornaments peculiar to Śiva and the chest on the right side should be that of a man. On the right side the garment should cover the body below the loins only up to the knee and the material of the garment is the tiger's skin and silk. On the right

half of the chest there should be the *nāga-yajñōpavīta* and on the loins of the same side, the *sarpamēkhala* (or girdles of snake). The whole of the right side should be covered with ashes. The right leg should be somewhat bent (or it may also be straight) and be resting upon a *padma-pīṭha*. The right half might be terrific in appearance and should be of red colour. So much about the Śiva half of Arddhanārīśvara. The left or the Pārvatī half of the Arddhanārīśvara image, is as described below.

On the head of the female half or the left side there should be a *karaṇḍa-makuṭa* or a fine knot of hair well-combed and divided, or both. On the forehead of this half a half *tilaka* mark, contiguous with the half eye of Śiva should be shown. The left eye should be painted with collyrium. In the left ear there should be a *kuṇḍala* known as *vāḻikā*.* If the image of Arddhanārīśvara has four arms, of the two left ones, one is to be bent and rested upon the head of the bull of Śiva and the other kept in the *kaṭaka* pose, holding a *nīlōtpala* in it; or the latter may be let down hanging below.

* This is the rendering of the Tamil word *vāḷi*, which is the name of an ear-ornament; such words are common in the Āgamas, and indicates distinctly the fact that the authors of the bulk of the *āgamas* were residents of the Tamil country.

Eight photographs are reproduced to illustrate the description of Arddhanārīśvara given above. Of these, Pl. XCIII is of a fine panel to be found in the rock-cut temple at Bādāmi. In this sculpture, Arddhanārīśvara has four arms; in one of the right hands he holds the *paraśu*, wriggling round which is to be seen a snake, one of the favourite animals of Śiva; the same arm has a *sarpa-valaya* round it. The remaining right and one of the left hands hold a *vīṇā* in them and play upon it. On the right upper arm there is a snake ornament; there is a *sarpa-kuṇḍala* in the right ear. On the right half of the head is the *jaṭāmakuṭa* bearing on it the crescent moon, the skull and other ornaments. An exceedingly well wrought necklace adorns the neck. There is also the *yajñōpavīta* on the chest. This side is draped from the loins down to the knees with deer's skin. The right leg is somewhat bent and is resting upon an ornamented platform. The female half has a *karaṇḍa-makuṭa*, a knot of hair with bands of jewelled ornaments running across it, a large number of *kaṅkaṇas* on each forearm and a well executed *kēyūra*; there are *mēkhalas* or girdles keeping in position the silk garment which descend down to the ankles. On the foreleg is an anklet. The other left hand holds a *nīlōtpala* flower. The whole of the head is surrounded with a



Arddhanārīśvara. Stone Panel: Bādāmi.

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prabhāmaṇḍala. To the left of Arddhanārīśvara is a female attendant standing with the right arm hung down and the left arm bent and carrying in it a vessel; she is also beautifully adorned with all ornaments and is draped in a fine cloth. Her hair is done up in a knot, *dhammilla*. To the right of the central image is the bull of Śiva, meek and quite, with its eyes casting glances on the ground before it. Behind the bull is a human figure with a thoroughly emaciated body; it may be representing either Bhairava or the *ṛishi* Bhṛiṅgi. Its hands are held in the *añjali* pose. On the right and left of the head of the central figure are the representations of Dēvas with their consorts, flying in the air and praising Śiva. Below the platform on which stands the figure of Arddhanārīśvara, are sculptured small figures of the *gaṇas*, some dancing and others playing upon different musical instruments.

The second illustration, fig. 2, Pl. XCV, belongs to Mahābalipuram. The figure of Arddhanārīśvara reproduced here is sculptured on the Dharmarāja-ratha. In this, the image has four arms; one of the right hands holds a *paraśu* and the other is kept in the *abhaya* pose. The right half is shaped male and the left half female; of the two arms on the female half one is hanging down and the other one

PLATE XCV.



Fig. 1. Arddhanārīśvara. Stone: Kumbhakōṇam.



Fig. 2. Arddhanārīśvara: Stone: Mahābalipuram.

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bent and lifted up holding a flower. The forearm of this last mentioned arm has a number of bracelets. In the right ear there is an ordinary small *kuṇḍala* while the left ear bears a big disc of a *patra-kuṇḍala*.

The third illustration, fig. 1, Pl. XCV, the original of which is to be found in the Nāgēśvarasvāmin temple at Kumbhakōṇam, represents that class of the image, with the bull at the back. This piece of sculpture is one of the finest of the Chōḷa period and is remarkable for the exactness of the proportions both of the male and the female portions of the torso and the excellence of its artistic effect. The figure in this instance has three arms, two on the right and one on the left; of the right arms one is bent and placed upon the head of the bull and the other bent and lifted up carrying the *paraśu*. The left hand keeps a mirror towards which the head of the image is slightly turned; the left forearm bears a number of bracelets. On the left the hip and the pelvis are shaped larger than on the right and bring out beautifully the relative proportions of the male and female pelvises. The garment on the right side does not descend below the knee, whereas that on the left side descends as far as the ankle and has a many-folded portion tucked up in front near the loins.

On the whole, this is one of the many excellent pieces of sculpture in the Nāgēśvarasvāmin temple.

The fourth illustration, fig. 2, Pl. XCVI, is exactly similar to the third and belongs to about the same period. The original of this is to be found set up in the circuit round the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi in the Tanjore district.

The fifth illustration is a photograph of a bronze preserved in the Madras Museum (see fig. 1, Pl. XCVI). It is noteworthy in some points: the back right arm is bent and lifted up and carries a *paraśu*; the front right hand is held in the *kaṭaka* pose, apparently to hold a *triśūla*. Of the two left arms, the back one is bent and kept raised and holds in it a *nīlōtpala* flower, whereas the front one has on its wrist a parrot. In other details, it resembles the other images described above.

The sixth illustration is entirely different from all the others noticed above (see Pl. XCVII). The original stone sculpture is a loose piece lying in the first *prākāra* of the Kailāsanāthasvāmin temple at Conjeevaram and is as old as the middle of the seventh century A.D. In this, the image of Arddhanārīśvara has three arms; the front right hand is seen carrying a *triśūla* by its lower end and the back one is raised up as high as the head and holds a cobra by its tail; the

PLATE XCVI.



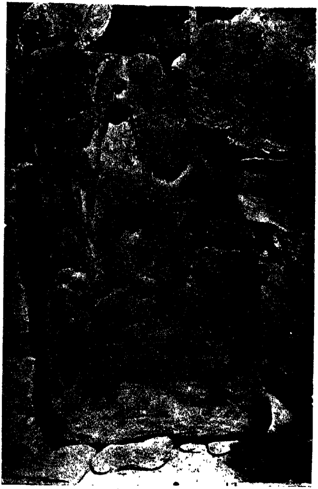
Fig. 1. Arddhanārīśvara · Bronze
Madras Museum.



Fig. 2. Arddhanārīśvara : Stone :
Dārāsuram (?)



Fig. 3 Arddhanārīśvara : Stone :
Tiruchcheṅgāttaṅguḍi.



Arddhanārīśvara: Stone: Conjeevaram.

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Arddhanārīśvara. Stone · Madura.

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reptile hangs down and lifts up its hood near the hand holding the *triśūla*. The left hand, that of the female half, holds a *vīṇā* in it; it is bent and its elbow is resting upon the head of the bull upon the back of which the figure of Arddhanārīśvara is seated. Nowhere in the authorities quoted in the beginning is it stated that the figure of this composite aspect of Śiva may be a seated one and this particular piece of sculpture is noteworthy for its breach of the rule in this respect. The bull is also seated, an unusual attitude for this animal, especially in the presence of its master.

The seventh illustration, Pl. XCVIII, comes from Madura and belongs to the time of Tirumala-Nāyaka (A. D. 17th century). In its details, it agrees closely with the Mahābalipuram sculpture; the workmanship exhibits peculiarities which were common to the age to which the sculpture belongs, namely, a conventional mode of standing, sharp-pointed nose, artificial disposition of the drapery etc. However, it is a strikingly fine piece of workmanship.

The eighth and the last illustration, fig. 3, Pl. XCVI, is an exceedingly interesting and extraordinary piece of sculpture; in this Arddhanārīśvara has three faces and eight arms. The heads are surrounded by a *prabhā-maṇḍala* and the hands

carry in them the *akshamālā*, the *khaḍga*, the *pāśa*, the *musala* (?), a *kapāla*, a lotus flower and other objects. The right side of the figure is male and represents Śiva and the left side is female and represents Pārvatī. In no Sanskrit work that has been examined do we meet with a description of Arddhanārīśvara which agrees with the image whose photograph is reproduced here.

Having described the image of Arddhanārīśvara it is easy to describe the figure of Haryarddhamūrti. Before proceeding with its description it is necessary to say a few words regarding the origin of this aspect of the deity; it is related in the *Vāmana-purāṇa* that Vishṇu is reported to have said to a *ṛishi* that he and Śiva were one and that in him resides Śiva also and manifested himself to the *ṛishi* in this dual aspect of his. In the Arddhanārīśvara form the left half is occupied by the Dēvī or Prakṛiti and Purusha and Prakriti are united with each other for the purpose of generating the universe; the same idea is, as we have already noticed, represented by the *liṅga* and the *yōni*. Umā, Durgā or Dēvī is also considered to be a female aspect of Vishṇu. It is necessary in this connection to draw the attention of the readers to the fact that Durgā, the consort of Śiva,

Haryarddhamurti or Hariharamurti.

is represented in all sculptures with the *saṅkha* and the *chakra*, the weapons characteristic of Vishṇu. In one instance, she is also called the sister of Vishṇu. Vishṇu is also viewed as the *prakṛiti-tatva* and hence we see Vishṇu substituted in the place occupied by Dēvī in the Arddhanār-īśvara aspect of Śiva.

Again, it appears likely that the sculpturing of the Haryarddhamūrti and its worship as a chief image in many temples came into existence after the conflicts between the partizans of the cults of Śiva and Vishṇu had abated and a compromise was arrived at, namely, that Śiva is Vishṇu and Vishṇu is conversely Śiva and that they are essential for the creation, protection and destruction of the Universe. It is gratifying to note that during the *mahōtsavas* in the temples of Harihara, the vehicles, decoration and ceremonies are alternately those that are peculiar to Śiva and to Vishṇu respectively and these festivals are attended by both Vaishṇavas and Śaivas.

In the figure of Harihara or Haryarddhamūrti, the description of the right half or the Śaiva portion is exactly identical with the description given under Arddhanārīśvara. The left half or the Vaishṇava portion is described in the Sanskrit texts as follows: On the left side of Harihara there should

be two arms, of which one should be carrying the *chakra*, the *śaṅkha* or the *gadā* and the other held in the *kaṭaka* pose near the thigh. On the head, in the Vaishṇava half, there should be a *kirīṭa* set with precious stones and of excellent workmanship; there should be a *makara-kuṇḍala* in the left ear. The arms on this side should be adorned with *kēyūra*, *kaṅkaṇa* and other ornaments. On the right foreleg there should be an anklet shaped like a snake while that on the left leg should be set with all precious stones. The Vaishṇava half is to be draped with a yellow silk garment. The colour of the Śaiva half is snow-white and that of Vishṇu either green or bluish brown. It is also stated that the two legs of Harihara should be kept without any bends in them. The right half should be terrific and the left half pacific. On the Śaiva portion of the forehead the third eye of Śiva must be half visible and behind the head of the image of Harihara there should be a *śiraśchakra* or halo. The *Vishṇudharmōttara* adds that to the left of the figure of Harihara there should be sculptured that of Garuḍa and to the right, of Nandi.

Of the two photographs given in illustration of the Haryarddhamūrti one, Pl. XCIX, belongs to the panel found in the lower cave temple at Bādāmi. The central figure in this panel is

PLATE XCIX.



Haryarddhamūrti (or Harihara, Śankara-Nārāyanamūrti) Stone Panel. Bādāmi.

The second photograph, Pl. C, is that of a beautiful image of the Chālukya period preserved in the Office of the Superintendent of Archæology, Western Circle. In all details regarding the ornaments and dress this is not different from the first. In this sculpture the hands in the Śaiva half carry the *triśūla* and the *akshamālā,* whereas those on the Vaishṇava half keep the *gadā* and perhaps a *śaṅkha,* (this hand is broken and hence the object carried cannot be correctly guessed). As in the previous illustration here also there are the two *dēvīs,* Pārvatī and Lakshmī each one carrying a fruit and a flower in the two hands. Garuḍa is kneeling on the left and Nandi, here represented wholly in the form of a bull, is standing on the right. The sculpturing of this image is excellent; great credit is due to the sculptor for the remarkably minute carving of the ornaments. At the back of the central figure is a *prabhāvaḷi.* Even here distinction is shown between the Śaiva and Vaishṇava halves, the right half being an ordinary *prabhāvaḷi* and, the left being one-half of an expanded hood of a five-headed snake, but on the top of the *prabhāvaḷi* the central figure is the face of a lion. On the right and near the blades of the *triśūla* might be observed the figure of Brahmā seated crosslegged, with hands in the usual

Harihara; a clear vertical line of demarcation between the *jaṭāmakuṭa* of Śiva and the *kirīṭa-makuṭa* of Vishṇu is visible in the head-gear. In the right ear is a *sarpa-kuṇḍala* whereas in the left one there is a *nakrakuṇḍala.* In the right back hand the image carries a *paraśu* with a snake round it: and the back left hand keeps a *śaṅkha.* The front right hand, though broken, appears from its position to have been held in the *abhaya* pose: the corresponding left hand is resting upon the thigh. There is a *śiraśchakra* surrounding the crown of the head and the legs stand straight. On the right and left are two goddesses, evidently Pārvatī and Lakshmī, the consorts respectively of Śiva and Vishṇu. Between Pārvatī and Harihara is a short figure of the bull-faced Nandi carrying in his right hand a *daṇḍa;* and on the left between Lakshmī and Harihara is a dwarfish figure of Garuḍa. Below the panel and in a long horizontal niche in the platform, over which the figures of Harihara and others stand, are carved a number of *gaṇas,* some playing upon musical instruments and others dancing.

On the top of the panel and on both sides of the head of Harihara are shown two celestial beings with their wives as flying in the air and carrying in their hands a flower garland each.

PLATE C.



Harihara. Stone. Poona.

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poses and carrying the objects characteristic of this deity.

Satī, the daughter of Daksha and the consort of Śiva was dead. The *asura*, Tāraka, was offering great annoyance to the *dēvas* and *brāhmaṇas* and could not be disposed of by any one but by one born of Śiva. In the absence of a wife Śiva can have no progeny and the gods became interested in the marriage of Śiva. Satī was already born to the god of the Himālaya (Himavān) as Pārvati and was herself performing austerities to be joined to her lord once again. It was at such a moment that, induced by the *dēvās*, Kāma the god of love, tried his artifices upon Śiva and met with his end. But when once the mind of Śiva was disturbed he could not at once gather his mental determination and he yielded to the prayers of the gods; he resolved to enter marital life. He wanted to try the steadfastness of Pārvatī. The *Varāha-purāṇa* is alone in giving the following account of how he tested it. Śiva assuming the form of an old, decrepit *brāhmaṇa*, approached Pārvati, who was absorbed in her austerities, and begged to be supplied with food, as he was feeling very hungry. Pārvatī was pleased to ask him to finish his bath and other ablutions and come for meals. The old man went to the river very near the

Kalyanasundaramurti.

hermitage of Pārvatī and as soon as he got down into the water contrived to be caught by a crocodile. He called out to Pārvatī for help. Prāvatī came to the riverside, but she could not stretch her arm, which was never meant to be held by others than that of her lord, Śiva, even in helping others. Perplexed with this feeling she was standing still for some moments but the danger of the guest being swallowed by the crocodile very soon became patent to her and she was obliged to give up her vow of not being touched by a hand other than that of Śiva, she stretched out her arm and took hold of that of the old *brāhmaṇa* and pulled him out of the water and the crocodile also left him. Pleased with Pārvatī, Śiva showed his real self to her and she was immensely gratified with her lord for having saved her from being held up to obloquy for having caught hold of a hand other than that of Śiva. She dedicated herself to Śiva and the regular marriage was celebrated later on. The details of the celebration and the description of the images of the gods and goddesses that are to be represented as having taken part in it are found in the *Āgamas*.

In the composition of the scene of the marriage of Pārvatī with Śiva there should be Śiva and Pārvatī forming the central figures facing the east.

Vishṇu and his consorts Lakshmī and Bhūmī as the givers—acting the parts of the parents in a *brāhmaṇa* marriage—of the bride should be there; of these Lakshmī and Bhūmī should be standing behind the back of the bride, touching her at the waist indicative of handing her over to her lord; and Vishṇu should be standing in the back-ground, between Śiva and Pārvatī with a golden pot of water ready to pour it in the ceremony of giving the bride to the bridegroom; then, there should be Brahmā in the foreground, seated and performing the ceremony of *hōma* or making offerings to the fire. In the back-ground and at various distances should be seen the eight *Vidyēśvaras* (or the lords of learning), *Ashṭadikpālakas* (or the guardians of the eight quarters), *Siddhas* (persons who have attained the eight great powers), *Yakshas* (semi-divine beings), *ṛishis* (sages), *Gandharvas* (another class of semi-divine beings), the *Mātṛikās* (or the seven mothers) and a host of other gods, with their respective goddesses, all of them standing with arms folded in the *añjali* pose, and with the feelings of pleasure, happiness and wonder portrayed in their faces. Such are the details of the general composition of this remarkable scene and the individual figures are described in detail as follows:—

Śiva should be sculptured as standing firmly

on the left leg and with the right one resting upon the ground somewhat bent; or, the left leg may be represented as slightly bent and the right straight and standing firmly on the ground. The front right arm should be stretched out to receive the right arm of the bride, Pārvatī; the front left hand should be held in the *varada* pose. In the back right hand there should be the *paraśu* and in the back left one the *mṛiga*. There should be three bends in the body of Śiva, that is, should be of the *tribhaṅga* posture. The head of Śiva should be adorned with a *jaṭāmakuṭa* with the crescent moon tucked up in it, and all other parts of the body, with their appropriate ornaments such as the *hāra*, the *kēyūra*, the *udarabandha* and the waist zone. The snake Vāsuki should serve Śiva as the *sarpa-kuṇḍala*, Takshaka as the waist band and Pushkara as the *hāra*. The figure of Śiva should be that of a young man who has just come to age. The colour of Śiva should be red. As usual Śiva should have three eyes.

To the left of the figure of Śiva * should be standing that of Pārvatī, of dark complexion, with

* Some authorities state that Pārvatī should be standing to the right of Śiva and there are sculptures representing Pārvatī as standing both on the right and on the left sides of Śiva.

her right arm stretched out to receive that of Śiva, in the act of *pāṇigrahaṇa* (the ceremony of taking hold of the hands) and with her left hand keeping a *nīlōtpala*. Her head should be slightly bent down in shyness and her person should be adorned with all ornaments appropriate for the occasion. The figure of Pārvatī should be as high as the eye, the chin, the shoulder or the chest of Śiva and she should be represented as a well-developed youthful maiden, with two eyes and two arms and draped in silk garments.

In front of Śiva and seated on the ground should be the figure of Brahmā doing *hōma* or making offerings to the fire. The figure of Brahmā should be as high as the chest of Śiva. The *Pūrva-Kāraṇāgama* gives numerical proportions for the height of the figures of Brahmā and Vishṇu. It is therein stated that the height of Vishṇu might be seven-twelfths, eleven-twelfths, three-fourths or two-thirds of the height of Śiva and that the height of Brahmā either equal to or one-sixth, one-seventh or one-eighth less than that of Vishṇu.

Brahmā must be seated upon a *padmāsana* facing the north, with, in front of him, a *kuṇḍa* in which the fire is burning with tapering flames. As usual he should be represented with four faces, four arms and as being busy with the performance of

the *hōma* ceremony. He should be adorned with a *jaṭāmakuṭa* and the body with a *yajñōpavīta*, a girdle made of *muñja* grass, and all other ornaments; he should wear an upper cloth. In his front right and left hands he should hold the *sruva* and *sruk* respectively, and in the back right and left hands there should be the *akshamālā* and the *kamaṇḍalu* respectively. The colour of Brahmā should be red like the fire.

The size of the sacrificial *kuṇḍa* is then given as follows: the *kuṇḍa* should have three *mēkhalas* (broad tiers going round the central pit in which the fire is kindled) each of twelve *aṅgulas* in width and the extreme length of the whole *kuṇḍa* including the *mēkhalas* being 22 *aṅgulas*. In the pit of the *kuṇḍa*, the fire should be shown as possessing seven or five *jvālas* or tongues of flame which ought to be a fourth of the height of Brahmā, and the breadth of the flames of fire must be half their height. The *aṅgula* mentioned here is the *dēhalabdha-aṅgula* of the central figure of Śiva.

On the north of *hōma-kuṇḍa* should be standing the figure of Vishṇu, whose height should come up to that of the nose, shoulder or chest of Śiva. If it is as high as the nose, it is said to be a *uttama* figure; if as high as the chest, *adhama*. Dividing the distance between the nose and the chest into

eight equal divisions, we shall get the nine classes, composed of the *uttama*, *madhyama* and *adhama* forms of Vishṇu, that is, *uttamōttama*, *uttama-madhyama*, *uttamādhama* and so forth. Vishṇu should be adorned with a *kirīṭa-makuṭa* on his head and all other ornaments in their proper places. In the back right and left hands he should bear the *chakra* and the *śaṅkha*, while the front right or left hands should carry a golden pot, held ready for pouring water from in the act of giving the bride Pārvatī to the bridegroom Śiva. The colour of Vishṇu should be, as usual, dark.

The figure of Lakshmī is required to be as high as the chin or the shoulder of Vishṇu, with arms resembling the trunk of an elephant adorned with *kēyūras*, *kaṅkaṇas* and other ornaments. The hip of Lakshmī should be broad and graceful and she should be draped in richly embroidered silk cloth.

Such are the descriptions of the individual figures composing the picture depicting the favourite theme of the Indian artist, as given in the *Aṁśumadbhēdāgama*, *Uttara-kāmikāgama* and the *Pūrva-Kāraṇāgama*. Let me now turn to the descriptions of the actual sculptures found in the various parts of India, whose photographs are reproduced on Pls. CI to CVII.

Seven photographs are given in illustration of the marriage scene of Śiva with Pārvatī; the original sculptures are of varying degrees of complexity and consist in one instance of barely Śiva and Pārvatī standing hand in hand, while in others with all the divinities surrounding them and each doing a duty in connection with the marriage. Let me therefore describe each of them separately.

The first photograph, Pl. CI, is that of the bronze images of Śiva and Pārvatī in the act of taking hold of each other's hand in marriage. The original image of Śiva is nearly three feet in height and has four arms and three eyes. The front right hand is held out to receive that of Pārvatī, while the back right one carries a *paraśu* with its head turned away from the face of Śiva. The front left hand is held in the *abhaya* pose and the back left one carries a *mṛiga*. The right leg of the image of Śiva is placed firmly on the ground and the left one is slightly bent and is resting upon the ground. There are two bends (*dvibhaṅga*) in this image. On the head of this image is a *jaṭāmakuṭa* adorned with very nicely executed ornaments; the *hāra* and the *yajñōpavīta*, the *kēyūra* and the *kaṭakas* the *udarabandha* and the *kaṭibandha*—all these are also artistically made. The image is apparently draped in tiger's skin and on the feet are the



Kalyāṇasundaramūrti : Bronze. Tiruvoṟṟiyūr.

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Kalyāṇasundaramūrti Stone Panel Ratanpūr (Bilāspūr District).

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anklets. The figure is standing upon a *padmāsana*. The image of Pārvatī, with its face slightly bent down in shyness, stands by the right side of that of Śiva, with the right arm stretched out to receive that of Śiva, while the left hand is kept in the *kaṭaka* pose. On the head of Pārvatī is a *karaṇḍa-makuṭa* and her person is adorned with a large number of ornaments of good workmanship; she wears an exquisitely embroidered cloth which descends in flowing folds on either side and is held on the loin by *mēkhalas* (a kind of belt). The figure of Pārvatī is also standing on a *padmāsana* with two bends in its body. This piece of sculpture appears to belong to the early Chōḷa period (A. D. 1000-1100).

The second sculpture whose photograph is reproduced on Pl. CII, comes from Ratanpur in the Bilaspur district of the Central Provinces. In this panel Śiva stands with his front right hand stretched out to receive that of Pārvatī, who in this instance alone, stands to the left of Śiva. His front left hand rests upon the right shoulder of Pārvatī. In the back hands he carries perhaps the *sūla* and the *ḍamaru*. Brahmā is seen seated before the fire, on the right of Śiva and is busy in making fire-offerings; the fire is burning in a cup placed in front of him. Near the *kuṇḍa* or cup of

fire stands the bull of Śiva. Surrounding the central figures of Śiva and Pārvatī are a large number of gods and goddesses, several in the *añjali* attitude and some with their arms resting upon their hips (*kaṭyavalambita*).

The next illustration, CIII, is to be found in the Cave temple at Elephanta. It is a remarkably well-executed panel, but very unfortunately here and there mutilated. But what remains is sufficient to disclose the master-hand of the artist who sculptured this most interesting scene. Śiva is standing with Pārvatī to his right; his front right hand is as usual stretched out to receive that of Pārvatī. The figure of Pārvatī is of striking beauty; her slightly bent head and down-cast look depict an amount of shyness: her narrow waist and the broad hip, the well-formed bosom and the easy posture of the legs all lend a charm to the figure which is all its own. Brahmā is making *hōma* to the left of Śiva and Lakshmī is seen standing behind Pārvatī with her hands touching her back and behind Lakshmī stands her consort Vishṇu with a large pot of water for pouring water at the ceremony of giving the bride to the bridegroom. The figure of a very well built man is to be seen standing behind Pārvatī with his right hand bent and resting upon the right shoulder of



Kalyāṇasundaramūrti : Stone Panel : Elephanta.

PLATE CIV.



Kalyāṇasundaramūrti : Stone Panel : Ellora.

[To face page 947]

Pārvatī. From the size of the figure and from the fact that it has only two arms, as also from a sort of inferior head-gear, one may presume it represents Parvatarāja, the father of Pārvatī. If that is he, it is indeed noteworthy to find him in the panel. Below the right hand of this figure is a large drum, also very well-carved. A number of gods with their respective goddesses are seen in the air in the attitude of flying and praising the married couple. In point of size also this panel is most remarkable; the height of the figure of Pārvatī is 8 feet and 6 inches and the panel itself measures approximately 10¾ feet square.

The photograph reproduced on Pl. CIV is of the panel found in the Dhumar Lena Cave at Ellora. In its details the panel is exactly similar to that of the Elephanta Cave, though its workmanship has not got the latter's fineness and artistic finish.

The large panel whose photograph is given on Pl. CV belongs to the Cave temple of Rāmēś-vara at Ellora. It is divided into three sections, the two on the left are depicting scenes from the marriage of Pārvatī with Śiva. In the extreme left section and at its right end is seen Pārvatī standing erect on the mountain between two fires, performing penance to obtain the hand of Śiva in

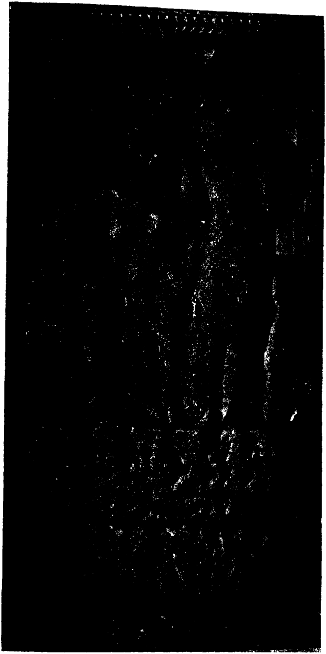
marriage. Her left hand rests upon her thigh, while the right one is counting the beads of an *akshamālā*. To her left stands a woman carrying a box; a male figure, with outstretched right hand as though asking for something from Pārvatī, is seen standing to the left of the tall girl with the box in her hand. It is the figure of Śiva as a hungry beggar asking for food. A little to the left, the scene changes: the beggar, who was asked by Pārvatī, according to the *Varāha-purāṇa*, to go to the river to bathe and return for meals, is in knee deep water, the surface of which is covered with lotus flowers and leaves; his left leg is caught hold of by a *makara* and he is calling out for help. Pārvatī who repairs to the spot to see what has become of her guest, sees him in this miserable plight; after hesitating for a moment if she should now offer her hand or not to this beggar, and with great reluctance, tries at last to lift him up with her left hand—note, she keeps her right one far away from the man and held in the *vismaya* pose. To save her from the tongue of slander Śiva appears to her in his real person, represented in the panel, just above the head of the beggar. His *jaṭā-makuṭa* and other ornaments readily proclaim his identity. It should be noted here that water, fire and mountain are represented

in the conventional manner described elsewhere. Proceeding then to the next scene, that of the actual marriage ceremony, which is depicted in the middle section of the panel, it is seen that Pārvatī, standing to the right of Śiva is offering her right hand to him, who receives the same in his right hand. At the background and between the bride and bridegroom is Vishṇu standing with a pot of water ready to pour in the hands of Śiva, in making the gift of the bride. Lakshmī's face is seen behind the head of the bride and she is standing behind Pārvatī and presenting her to her lord, Śiva. Behind the bride are two female attendants, one of them carrying a box and behind the bridegroom are two *dēvas* and a *gaṇa*, the latter being easily recognised by his size and head-gear. Brahmā, assisted by a *ṛishi*, is seen performing the fire-offering (*hōma*). The strangest thing in the panel is the anachronistic presence of Gaṇēśa and Kārttikēya, the two sons of Śiva and Pārvatī, even during the marriage of the two!! The little Gaṇēśa is standing between the legs of Śiva and Pārvatī and Kārttikēya between those of Śiva and the *gaṇa*. The latter appears to carry in his left hand a *kukkuṭa* (cock) whose tail is visible in the photograph. The presence of these two children is, in all probability, meant to indicate that they

were not born by the union of the couple but had existed from eternity like all gods, but at a later period assumed the position of the sons of Śiva and Pārvatī.

The remaining portion of the panel represents another scene in the life of Śiva. He is seen learning the significance of the mystic syllable *Ōm* from his son Subrahmaṇya. An account of this event will be found given in the chapter on Subrahmaṇya. Subrahmaṇya with six heads (of which three are visible in the sculpture) is seated on a high pedestal with a *ṛishi;* one of his right hands is held in the *chin-mudra* pose, while the other is kept with outstretched fingers. One left hand is resting upon his lap. He wears the cloth in the *upavīta* fashion; the legs are hanging below the seat and resting upon the ground. The *ṛishi* has also both his legs hanging down the seat and seems to have his hands kept in the *añjali* pose. In front of Subrahmaṇya is seated cross-legged on the ground Śiva with his right hand held in the *jñāna-mudrā* pose and the left one resting, in the *yōga-mudrā* pose, on his lap. He also wears his upper garment in the *upavīta* fashion. Behind him is seen standing Pārvatī, his consort.

Below this remarkable composite panel is a row of most humourous *gaṇas* some with animal



Kalyāṇasundaramūrti : Stone : Madura.



Kalyāṇasundaramūrti : Stone : Madura.

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faces, others with animal-mouthed bellies (*vṛikōdaras*) and the rest like human beings taking active part, with great cheerfulness, in the arrangements in connection with the marriage festivities. The two first on the right end are seen carrying each a banner and the third a mace; the fourth is dancing. Three *gaṇas* are seen carrying a four-footed article resembling a table, which is evidently a raised seat. On the left of this group another *gaṇa* is seen playing upon the flute; next to him is a lion faced *gaṇa* playing upon a stringed musical instrument. Adjoining this, there is a bear-faced *gaṇa* carrying something on his head; another, tiger-faced, holds in his left hand something kept in a round leaf, apparently that of the lotus. The fourth from the left is a *vṛikōdara;* the rest are carrying some article or other in their hands.

The next two illustrations, Pls. CVI and CVII, are from South India. They are found in Madura, the one in the *Pudu-maṇḍapa* and the other in the *maṇḍapa* in front of the central shrine of Sundarēśvara temple; the first belongs to the reign of Tirumalai Nāyaka and the second, a copy, made some forty years ago. In these the principal figures are Pārvatī, who is being given to Śiva in marriage by Vishṇu pouring water in the hands of Śiva; and Śiva standing on the left with his

right hand stretched out to receive the gift; in front of and between him and Vishṇu is seen, with the head bent down in shyness, Pārvatī keeping her right hand lifted up so as to be taken hold of by Śiva; and on the left is Vishṇu pouring water from a vessel on the hand of Śiva. Below, and in a countersunk panel is seen Brahmā making fire-offering. The whole subject is treated with great cleverness and the effect is very striking. There is not that elaborateness which one meets with in the Cave temples of Northern and Western India, but the very simplicity of the sculpture carries a great charm with it. The shyness depicted on the countenance of the bride is very noteworthy.

Vrishabharudhamurti.

One of the favourite modes in which Śiva is represented in sculpture is known as the Vṛishavāhana or Vṛishabhārūḍhamūrti; that is, Śiva seated upon the bull, his vehicle. It is in this aspect which is held in high veneration by the people that Śiva has often appeared in person before his devotees. One day, among the ten days' festival in any Śiva temple in South India, the image of Śiva is seated upon a bull and carried round the streets in procession and that day is held by people as the most important of all the days of the

festival. Hence also this form of the image of Śiva is described in great detail in all the important *āgamas*.

Vṛishavāhanamūrti should be standing with his right leg placed firmly on the ground and the left slightly bent; the left arm should be bent and its wrist resting on the head of the bull; the hand of this arm may be hanging fully open so that the tip of the middle finger may reach the level of his own navel. The right hand should carry a *vakra-daṇḍāyudha* (a crooked stick like the one carried by Śāsta, Mannannār Kṛishṇa, etc.). This stick should be of the thickness of the small finger and should have three bends at its top end and its length equal to the distance between the *hikkā-sūtra* and the knee. In the back right hand there must be the *ṭaṅka* or *paraśu* and in the back left hand the *mṛiga*. The head might be adorned with a *jaṭāmakuṭa*, or a hanging *jaṭābhāra* or a *jaṭā-bandha*, the choice of which is left to the sculptor. The figure should be adorned with all ornaments; the colour of Śiva, as also that of his garments is to be red. On the right side or the left should be the figure of Dēvī, standing with the right leg kept firmly on the ground and the left one slightly bent. The right arm of the Dēvī should be bent and that hand carrying a *utpala* flower. The left

hand should be hanging down freely. The figure of Dēvī should be done according to the measurements given in the *āgamas* for female images; the direction of the bends in its body would depend upon its situation to the right or left of the image of Śiva.

The *ṛishabha* (bull) should be standing behind Śiva and should be of the height either of the chest, navel, root of the penis or even the thigh or the foreleg. (Evidently in the last two or three instances the animal should perhaps be sculptured as sitting on the ground).

The illustrations which fit in almost exactly with the description given above are the images of Vṛishavāhanamūrti of Vēdāraṇyam, that reproduced from the *Viśvakarma* and that of Tāramaṅgalam, whose photographs are given as Pls. CVIII, CIX and CX respectively. In the first instance, as in others, it is not the left arm that is resting on the head of the bull but the right. The left arm is let down and its hand is resting upon the thigh and not as required, held in the *kaṭaka* pose. The tip of the middle finger of the right hand held in the *patāka-hasta* reaches, as is required by the *āgamas*, the level of the navel. It is to be noted that the figure of Śiva in the present instance has only two instead of four arms. The left leg stands firmly on the ground and the right one is slightly bent and resting

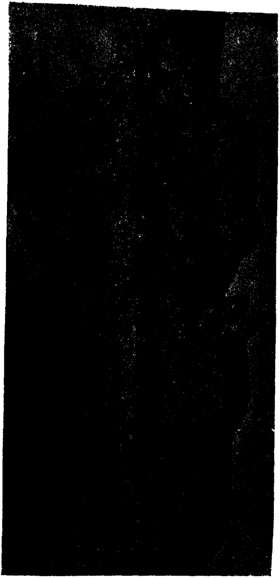


Vṛishavāhanamūrti: Bronze: Vēdāraṇyam.

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PLATE CIX.





Vṛishavāhanamūrti : Stone : Tāramangalam.



Vṛishavāhanamūrti Stone Mahābalipuram

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PLATE CXII.



Fig. 2. Vrishavāhanamūrti : Stone : Madura.



Fig 1. Vṛishabhārudhamūrti Stone. Halebidu

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on the ground on its toes. The bull is as high as the thighs of Śiva. Pl. CIX is true to the very description given in the *āgamas.** Its left arm rests on the head of the bull and the right hand is held in the *kaṭaka* pose to receive in it a separate metallic or wooden crooked stick. The right leg is kept firmly on the ground and the left one is kept slightly bent. In the image of Tāramaṅgalam, Pl. CX, the front right hand is kept in the *abhaya* pose, but in other respects it is exactly similar to the one on Pl. CIX.

The third photograph reproduced on Pl. CXI is that of the sculpture to be found on the wall of one of the so-called *rathas* at Mahābalipuram. It almost resembles the image represented on Pl. CVIII. The image of Śiva has four arms. The left hand is in a manner held in the *kaṭaka* pose. On either side of this Vṛishavāhanamūrti is a Dēva, with his consort, praising Śiva.

The photographs reproduced as figs. 1 and 2 on Pl. CXII are similar in treatment. The *āgamic* description agreeing with this mode of representation of the Vṛishavāhanamūrti is not available at present. So, we should be satisfied with the description as we find recorded in the sculptures.

* Mr. V. A. Smith calls this image "Siva in sandhyānṛitta dance."

Here, Śiva and Pārvatī are seated exactly as in the aspect of Umāsahita-āliṅganamūrti, or Sōmāskandamūrti, on a seat placed upon the back of a full sized bull. In fig. 1, Śiva is embracing Pārvatī and in fig. 2, he is not. In the first piece of sculpture Śiva carries in his back hand the *śūla* and the *ḍamaru* and the front right is kept in the *abhaya* pose and the front left is thrown on the shoulder of Pārvati; in the second sculpture the back hands carry the *paraśu* and the *mṛga* and the front hands are in the *abhaya* and the *varada* poses respectively. An elaborately carved *prabhāvaḷi* is seen surrounding the figures of Śiva and Pārvatī. The first piece of sculpture belongs to the Hoyasaḷa School and the second to the modern Naṭṭukkōṭṭai artisans and the former is fitted up now in the reconstructed Kēdārēśvara temple at Haḷebīḍu and the latter in the Sundarēśvara temple at Madura.

Vishapaharanamurti.

The aspect of Śiva known as the Vishāpaharaṇāmūrti appears to be considered a kind of *anugrahamūrti;* since it is not definitely mentioned as such in the *āgamas* it is included in this chapter. We have already mentioned that Śiva swallowed the dreadful poison that emerged from the ocean, when it was churned by the Dēvas and the Dānavas for obtaining ambrosia (*amṛita*)

from it. We have a description of this *mūrti* in the *Kāraṇāgama;* therein it is stated that Śiva, as usual, should have a face with three eyes on it, wearing a *jaṭāmakuṭa* and having four arms. In two of his hands there should be the *paraśu* and the *mṛiga;* in one of the remaining hands there should be the cup containing the poison and the fourth hand should be held in the *varada* pose. His sight must be fixed upon the poison and the general attitude should be such as to indicate that he is going to sip the poison immediately. He should be adorned with all kinds of ornaments. On the left of Śiva there should be his consort Pārvatī embracing her lord about the neck with her right arm and appearing highly perplexed and distressed. Her complexion should be dark, she should have two eyes, two arms and be standing in the *tribhaṅga* posture, (with three bends in her body), with her right leg placed vertically on the ground and the left one kept slightly bent. Another description adds to the above the following details: that the appearance of Śiva should be made terrific (*ugra*) by the addition of side tusks; his complexion should be white as the full-moon and he should be draped in garments made of tiger's skin; there should be a garland made of small bells, and along with the other usual ornaments, there should

be some others composed of scorpions (*vṛiśchika*). In the right hands of Śiva there should be the *triśūla* and a beaked vessel (*gōkarṇa*) containing the poison ; and in one of the left hands the *kapāla*. Since no object is mentioned as being in the fourth hand, it appears that this arm may be taken to be employed in the act of embracing the Dēvī. In the first description Śiva and Pārvatī are required to be standing, but in this one, they are said to be seated on the bull-vehicle of Śiva.